

METAL FORCES

No.5

80p



ICON
ANGEL
VARDIS
S-DEATH
AVENGER
HARLOTT
ZNÖWHITE
BLIND FURY
WATCHTOWER
MAMA'S BOYS
FAITHFUL BREATH
WENDY O'WILLIAMS

INTRODUCTION

So Donnington has been and gone, and as we in England settle down for tours by DIO, MAIDEN and hopefully some dates by FATE and METALLICA, we unleash METAL FORCES 5 on the metallic hordes of the World.

Keep those letters coming in and tell us what bands you would like to see more of in METAL FORCES and for that matter bands you would like to see less of!

Issue No. 6 will be available on October 8th, and will feature amongst others, VENOM, SLAYER, BLITZKREIG, HIGHWAY CHILE, MEGADETH and the second instalment of Dave Reynolds' mega ANGEL story. (Eat your heart out Hojo!)

A quick reminder that back issues (except issue 3, which is sold out) can be obtained from our Head Office and don't hesitate in sending your subscriptions for future editions of MF in case you experience difficulty in obtaining the No. 1 Metal mag. See you all soon.

METAL FORCES HEAD OFFICE

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Courtesy of Music For Nations.

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SPECIAL THANKS TO:-

Deborah Doe and Mike Shannon.

METAL FORCES - PLAYLISTS

BERNARD DOE

1. "Ride The Lightning" - METALLICA (Music For Nations LP)
2. MEGADETH (US) Demo
3. "Red Hot n' Heavy" - PRETTY MAIDS (CBS LP)
4. "Metal Rush" - MALTESE FALCON (Roadrunner LP)
5. "Blitzkreig" - METALLICA (alias KILL'EM ALL)

DAVE CONSTABLE

1. "Ride The Lightning" - METALLICA (Music For Nations LP)
2. "Don't Break The Oath" - MERCYFUL FATE (Roadrunner/MFN LP)
3. "Let Them Eat Metal" - THE RODS (Music For Nations LP)
4. "The Warrior" - CHARIOT (Shades LP)
5. "Projects In The Jungle" - PANTERA (Metal Magic Records)

DAVE REYNOLDS

1. "Stryper" - STRYPER (Mini LP on Enigma)
2. "You're So Cold" - ANGEL (tape)
3. "Born To Raise Hell" - BLACK LACE (From the LP "Unlaced" on Mausoleum)
4. "We Rule The Night" - FRIGID BICH (From the LP "New York Metal '84" on Rock City)
5. "Anarchy In The UK" - SEX PISTOLS (an oldie but goodie)

STEVE HAMMONDS

1. "Black'n'Blue" - BLACK'N'BLUE (Geffen Records LP)
2. "Ride The Lightning" - METALLICA (Music For Nations LP)
3. "Don't Break The Oath" - MERCYFUL FATE (Roadrunner/MFN LP)
4. THIRD WORLD WAR (US) Demo
5. "Metal Massacre 5" - Compilation (Metal Blade LP)

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All interested advertisers should contact Bernard Doe at the above address for details of rates. Adverts for METAL FORCES No. 6 should be received no later than 20th September, 1984.

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○ **Switzerland's CELTIC FROST** (pictured above) the band formed by ex-HELLHAMMER members Tom Warrior and Martin Ain, have just finished recording their debut mini-LP "Morbid Tales" in Berlin. The mini-LP will be released by Noise Records in Europe during November and will contain six tracks - "Into The Crypts of Rays", "Visions Of Mortality", "Procreation (of the Wicked)", "Return To The Eve", "Danse Macabre" and "Nocturnal Fear". It is expected that the album will get American release at a later date through Metal Blade Records and will probably contain an extra track - "Morbid Tales".

Meanwhile Tom Warrior has contacted METAL FORCES to ask for our help in the bands search for a permanent "Wild and Ultra Heavy" drummer (the mini-LP was recorded with a session drummer - Steve Priestly of SHIZO). "We need a person who is dedicated and willing to work hard for the music" says Warrior. "Image and the will to move to Switzerland are also important". Budding bangers of the wooden coffins should send tapes and photo to CELTIC FROST, c/o Prowlin' Death Management, PO Box 12, CH-8309 Nurensdorf, SWITZERLAND.

○ **ANTHRAX** have found a new vocalist, Matt Fallon from STEEL FORTUNE, and start recording their second album "Spread It" for Megaforce Records in November. The label are also planning to release a 12" EP featuring a track from the album and a non-LP "live" B side.

○ Guitarist Larry Barragan has left the band HELSTAR due to management and musical reasons. Barragan is currently putting together his own outfit called BETRAYER. There is no word yet on whether HELSTAR will look for a replacement or continue as a 4-piece.

○ The legendary **BLUE CHEER** have signed a three-album deal with Megaforce Records. The first album will contain one side of new material and another recorded live. The bands line-up consists of original bassist Dicky Peterson, drummer Paul Whaley and newcomer guitarist Tony Rainer.

○ Seattle outfit **OVERLORD** are looking for a new bassist following the surprise departure of Doug Blake. Fellow Northwest band THE BONDAGE BOYS are also looking for a new member - this time a singer. Meanwhile, glam boys LIPSTICK have split up.

○ **Brian Ross** (ex-AVENGER and SATAN vocalist) will have his debut solo album "Blitzkrieg - A Time Of Changes" released on Neat Records in February. Meanwhile the same label release a new single by LONEWOLF in December which features Brian Ross guesting on lead vocals.

○ **SAXON** have just released a Best Of compilation album entitled "Strong Arm Metal" on Carrere Records. The same label is also releasing the debut 4-track 12" from a new band SCORCHED EARTH. The EP titled "Tomorrow Never Comes" is produced by Tony Wilson of BBC Radio One's "Friday Rock Show" fame.

○ Californian speed metalists **AGENT STEEL** (featured in MF 6) will soon be releasing their debut 12" single "Skeptics Apocalypse".

○ **NEW RENAISSANCE RECORDS**, a brand new Los Angeles based independent record company, are seeking twelve heavy metal bands and twelve progressive bands for two separate compilation albums the label are releasing in January. All bands selected will retain all right to their material and also receive a royalty. Interested bands should send a cassette and promotional material to: New Renaissance Records, PO Box 11372, Burbank, CA 91510, USA. Bands wishing material returned should enclose a stamped, self addressed envelope.

○ Chicago metallist **DEADLY LEGACY** (featured in MF 5) have a new fan club and info address: DEADLY LEGACY c/o Kato, 1513 W.Erie, Chicago, Illinois 60622, USA.

○ Guitarist **Robin George** has signed a major worldwide recording contract with Bronze Records. His debut album "Dangerous Music" is scheduled for release in January and will contain George's recently released single "Heartline".



LARS ULRICH and JAMES HETFIELD (METALLICA) - "More excessive alcoholic intake and legless nights".

O METALLICA who have just signed to Elektra Records in the States will be touring Europe throughout November and December, which no doubt means more excessive alcoholic intake and legless nights (see photo) from the San Francisco

metallists. A case of lock up your daughters time again folks (especially if they're Italian, eh James!). Also car owners who value their upholstery are strongly advised not to give Ulrich and Co a lift after a gig. Dates so far

confirmed are: Rouen, Exocet November 16, Popperings, Maeske Blijde 17, Paris, Espace Balade 18, Lyon, Palais D'Hiver 20, Marseille, Stadium 21, Toulouse, Le Riff 22, Bordeaux, Grand Parc 23, Montpellier, Grand Odeon 24, Nice, Theatre De Verdure 25, Venice 27, Milan, Teatro Tenda 28, Zurich, Volkshaus 30, Mainz, Elzerhof December 1st, Nuremberg, Hemmerleinhalle 2, Mannheim, Kulturturhaus 3, Stuttgart/Sindelfingen, Ausstellungshalle 4, Cologne, Stadthalle 5, Amsterdam, Paradiso 7, Osnabruck, Halle Carilage 8, Hamburg, Markthalle 9, Copenhagen, Saga 11, Stockholm, Gota Lejon 12, Huittinen, Hunkolinnä 14, Kaavi, Ilhoarjn 15, Helsinki, House of Culture 16, London, lyceum 20.

TANK will support METALLICA on all dates and have their fourth album "Honour And Blood" released by Roadrunner Records to coincide with the tour.



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SEE METALLICA ON THEIR FORTHCOMING
EUROPEAN TOUR COMMENCING NOV. 16th

SPECIAL GUESTS — TANK



faithful Breath

GOLD~DIGGERS

To my mind, one of the most surprising vinyl releases of the year so far has been the new FAITHFUL BREATH album "Gold'N'Glory". In the past the German rockers have had a bad reputation for putting out consistently 'duff' albums, but with "G'N'G", their fifth, FAITHFUL BREATH have surprised even their most ardent critics.

The band were originally formed in the early seventies by bassist Horst Stabenow and lead vocalist/guitarist Heinrich Mikus who first met in a Hamburg police station, having both run away from home. After returning to their home town of Bochum, Stabenow and Mikus recruited a second guitarist, drummer and classically trained keyboard player. In 1974 FAITHFUL BREATH released their debut album "Fading Beauty" (FB AA 6963233) on their own label. In those days the Germans music was very keyboard orientated.

It wasn't for another four years before the band recorded their second album. But having signed to Sky Records they hit problems with the label and the album was shelved. The bands management took legal action against Sky and the album, "Back On My Hill" (Sky 038), was eventually released in 1980. However, soon after its release the band split up.

Mikus and Stabenow decided to reform the band as a three piece and were joined by drummer Uwe Otto. In a new look FAITHFUL BREATH the band adopted a far more heavier sound and image. The Viking helmets worn by both Mikus and Stabenow soon became a trade mark at gigs, and in 1981 the "Rock Lions" (Sky 055) album was released.

Drummer Otto departed in early '82 and was

replaced by Jurgen Dusterloh. The bands fourth album "Hard Breath" (Sky 079) was released in July 1983 and established the band a strong following on the Continent.

Soon after the release of "Hard Breath" the German trio decided to leave Sky Records, and started recording demos in a search for a new recording deal. Eventually they were introduced to the Belgian Independent Heavy Metal label - Mausoleum Records, by German metal producer Axel Thubeauville. Mausoleum were so impressed with what they heard that they signed FAITHFUL BREATH on a three year contract. At this point the band decided to add a second guitarist - Andy Honig.

In January of this year Mikus, Honig, Stabenow and Dusterloh went into the Mascot Studios in Cologne to record their first album for Mausoleum. They recruited the talents of top producers Michael Wagener and Udo Dirkschneider to give the band a highly polished sound. "Gold'N'Glory" (Skull 83355) surpassed all the bands previous albums put together, boasting such metal anthems as "Jailbreaker", "Play The Game", "King Of The Rock" and "Don't Drive Me Mad", with instant comparisons being made to ACCEPT at their best.

There can be no doubt that "Gold'N'Glory" has given FAITHFUL BREATH a new lease of life and suggests that the band are more than capable of becoming a force to be reckoned with in the metal world. British headbangers will be given the chance to judge for themselves in September when the German rockers arrive in this country for a short tour. Sounds like a winner all the way.

BERNARD DOE



WRATHCHILD

DEMI-GODZ OF SEX, SATIRE AND STEEL

KELV HELLRAZER talks to the Evesham Glam Mutants

Well, well, I can now be noted as the first person to really rate WRATHCHILD as a red hot property. Bands are now actually giving up because WRATHCHILD have now cornered the Glam market. I always preferred them to the hyped money bands: W.A.S.P., MOTLEY CRUE, KISS etc. If you took the money away from these bands; what would be left? Certainly nothing to shout about, I'm telling you. Now a certain ultimate rock magazine has been giving WRATHCHILD a rough deal. I am about to reveal the reasons behind this: firstly, WRATHCHILD are a peoples band and they never crawl to the press. Everything in the form of pics, records, etc has always been available to the punters almost exactly the same time as they were given to the press. Which really puts a bee in the bonnet of people who like to have the things a long time before they are officially available. Plus, they give the press no exclusives; because they recognise the fact that the so-called ultimate rock magazine is just an ego-infested comic book. The fact that most of its writers haven't been eliminated is due to the fact that nowadays they lick WRATHCHILDS boot!

WRATHCHILD have gone through many stages. Firstly, the "Rock'n' Roll Whore" era. This

is when the band were at their rawest. In those days: Eddie wore his fishnet stockings and Wet Maids, Lance was an absolute lunatic (a'la Chrissie Holmes, but at least he could count to three) and the whole band had a different attitude towards the image and music. The music tended to swing more into the HM direction, but songs like: "Believe in Us", "Kick Some Ass" and "Rockin' To The Top" are sorely missed.

Then came phase two, which was the "Do You Want My Love/Glam Festival" era. This was the phase that could have harmed the band most. The image was as out-

rageous as ever, but perhaps a little O.T.T. to have been unleashed on the unsuspecting world. I liked it, but some people found it tacky and silly. The record company problems didn't help matters at all. The crowd reaction tended to be good but as always there were the wailies and that's where the trouble started. These things spoiled some of the gigs. But now these things are behind the band.

We are now in the "Stakk Attakk" era, which sees WRATHCHILD on the verge of success. They released the excellent "Stakk Attakk" LP - to my mind perhaps one of

Pic Robert Stewart Todd



the best LP's of its genre ever. They turned in a highly successful support tour to W.A.S.P. blowing the winged ones back to the USA and the boys are on the verge of a major US deal with RCA. I recently caught them backstage after a gig at Valley Of The Dolls, at the time of 2.45am!

The first point to be raised was: Had the deal with RCA actually been confirmed? Lance Rockit: "No, not yet, although it was printed in Kerrang. We have been hearing ridiculous rumours that the deal is for a quarter of a million pounds!" Marc Angel: "At the moment we are going through a list of producers for the US re-mix of 'Stakk Attakk'. Andy Scott (ex-SWEET guitarist) is very into the whole affair. We spoke to him for hours at the Lyceum after our set. I think he wanted to give us a more IRON MAIDEN type sound, which really isn't the sound we're after but things are still being discussed." At this point the batteries in my tape recorder conk out!

Lance: "C'mon Kelv there's women to screw yet!" he bellows. Marc: "There's heterosexuals and everything downstairs". Marc makes comments on the typical Dolls crowd, where you get everything from Ray Zell to Boy George clones.

Then came the question they were all waiting for. What did they think of the treatment they got on the W.A.S.P. tour? To much moaning and groaning - Lance: "It was as fair as could be expected, they could have been worse." Marc: "Well, they paid us to be special guests, but we were treated more like a support band; we were pissed off because we couldn't use any effects." Rocky Shades: "We sneaked in the bazooka at one show and got a real bollocking for it the next day." Marc: "Yeah, so we couldn't use any effects or any of our stage set, although they did let us use the drum riser a couple of times. It was only what was to be expected."

What did you think of W.A.S.P.'s show? Do you

think they were overated? Lance: "Slightly". Marc: "I didn't see much of them because I was pissed but what I saw I enjoyed!" Eddie Starr: "They said they'd spent X amount of dollars on their stage-show but all they had was a couple of paper-mache skulls and a tiny rack, no it was pretty poor compared to their US stagershow." Rocky: "I really love the band, but their attitude is another thing. Their just a money making publicity machine, there's no feeling in the band."



ROCKY SHADES

Do you think WRATH-CHILD is at its ultimate at the moment? Marc: "We're getting better all the time, tonight excepted." Rocky: "Tonight was a non-event it shouldn't have happened." Marc: "You put us in the position that W.A.S.P. were in with our stage set and all the hype that preceded them coming over, this is what pisses us off. You get these US bands, I mean they are no better than us really, but they've got so much muscle behind them. W.A.S.P. have all the big backing of a manager and record company, they lost on the tour, but the hype paid off, 'cos they were packing the places out. We were still getting good as, and even better reactions at some of the places."

Onto the subject of the second LP; who writes most of the songs? Lance: "Marc and I write the music and Rocky writes the lyrics." Will the second LP have stage fave "Cock Rock Shock" featured on it? Eddie: "No, it will all be new stuff". Lance: "Cock Rock Shock" will come on an EP "Blood On The Blade" the newie from tonights show will be on it probably but it's hard to say at this stage as we are recording the LP in January." Rocky: "We're actually preparing for it, we're going into the studio to do some demo cuts of various tracks that we think are going on the album, so that we can get like a try out." Marc: "Blood On The Blade" has shaped up better than some of the stuff we have been writing, it's an all round favourite."

Who would be able to give WRATHCHILD that ultimate sound? Lance: "Trevor Horn." Marc: "We're not really that up on producers, so we don't know until it happens. We have four or five top producers interested. John Brandt who produced KISS/QUEEN/BLUE OYSTER CULT is interested."

Will the songs on the LP be more like "Blood On The Blade"? Marc: "No, not really, there will be a lot of different styles. 'Stakk Attakk' wasn't all in the same style, it had its heavy numbers like "Blood On The Blade", but it also had its more commercial moments like "Sweet Surrender".

Finally I asked the boys how they were able to make the battle car (which they use as part of their stage show) on such limited finances? Lance: "I think the Police would also like to know that question as well." Marc: "A lot of shady deals went on during the making of the car." Rocky: "No, seriously, the car cost us about one hundred pounds to make. Yeah, it looks real good." Personally I can't wait to see it, should put W.A.S.P.'s stage show to shame.

Pic Wayne Youngman

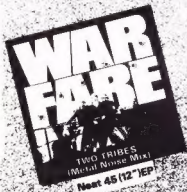
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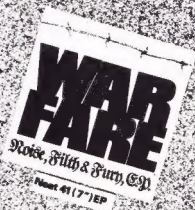
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I WOULD LIKE TO GET IN Contact with other metal maniacs around the world. I'm into Accept, Exciter, Metallica, Venom, Slayer. Loudness etc. I'm interested in exchanging tapes, records, posters, photos, etc. I'm looking forward to your letters. Write to: Rudiger 'The Beast' Schmitt, Christoph-Probst-Str. 11, 4040 Neuss 1, WEST GERMANY.

AUSSIE HEADBANGER (18), wants to hear from fellow headbangers all over the world, male or female with the same interests, and willing to swap or trade anything to do with metal! I'm into W.A.S.P., Saxon, Crue, Priest, Sister, Metallica, Fates, Venom, Wendy O. Kille, MSG, Maiden, Icon, Ozzy, Dio, Motorhead and nearly all metal, you name it! I'm also into Aussie metal and I collect VHS videos also. So let's hear from all you Metal Maniacs and Metal Princesses out there! Write to: John Howarth, 35 Braeside Ave., Kelleville, NSW 2500, AUSTRALIA.

16-YEAR-OLD METAL MANIAC looking for Metal Maiden aged 15-15 to meet or correspond thru. I'm as into Metallica, Lizzy Borden, Iron Angel, Great White, Fates, Malice, Helstar, Armored Saint, Exciter, Jag Panzer and more. Send photo if possible - no uglies!!! Jason Mantle, 117 Witherpoon Road, Baltimore, MD 21212 USA. Bang 'til Death!!!

I'M METAL THRASHIN' MAD AND into Metallica, Anthrax, Malice, Fates, Snowwhite, Obsession, Marlock, Rat Attack, Burnt Offering, Hawaii, H-Bomb, Megadeth and many more. If interested and would like to trade tapes and metal info please write to: Charles Kortson, 1002 Laakea Pl., Honolulu, HI 96818 USA.

MALE INTO HELLION, Jaguar, Zowite, Maiden, Dio, Queensryche, Girlschool, Rock Goddess, Motorhead etc. Wants penpals. Write to: Stuart G Provost, 9 Westcott Road, Anfield Liverpool L4 2RE, ENGLAND

MALE WISHES TO WRITE TO devoted metal fans from Germany and Holland. I'm into Fates, Metallica, Abattoir, World War III, Overkill, Slayer, Venom, Hades, Trouble etc. My fanzine Bronz also wants to hear from bands who want exposure. Jon, 313 Barry Road, Barry, S. Glam, CF8 7BT, WALES

19-YEAR-OLD GUY LOOKING for all kinds of rarities: albums, demos, tapes, mags, you name it and I'll buy it, willing to pay good prices. Specially interested in bands like Quist Riot, Wild Dogs, Sisters, Y&T, Black'n'Blue, Sister, Ozzy, Dion Rough Cut and a lot more. I've got some Swedish metal band tapes and records for sale! Write to: Hakan Aström, Roda Vagen 20, 781 51 Borlänge, SWEDEN. P.S. Every letter answered will get a copy of a home-made Swedish metal mag - Thunder.

WANTED - Anything, absolutely anything of these dedicated outfits: Teaze, Hoxxy, Blackfoot, Night-ranger and Randy Rhoads (RIE). Especially interested in rare albums (first Teaze album esp.), promos, demos, live tapes, photos, printings etc. Your price paid! Gair Holus, Fohn Hinasveg 9, 7053, Raneha, NORWAY.

MALE ROCKER 21, wants penfriends esp from USA into serious and classy rock - with a wide taste. Anything from Journey to Accept. Pay bands: Frank Marino, Le Zou, High-ranger, Son Jovi etc. All letters answered. Frank Coughlan, 8 Woodside, The Harbourside, North Watford, Herts., WD2 5GS, ENGLAND.

OUT FROM THE SOUND, YOU can hear the metal come down the way she acts, ya know, she yields the axe. Slaughter is the name, insanity is my game. Headbangers, Metal Maniacs and creatures alike, get up off your ass and write - Slaughter, 2813 San Isidro, Tampa, FL 33629, USA

16-YEAR-OLD METALLIST INTO Slayer, Metallica, Megadeth, Lemmy, Rockin' Anthrax, Savage Grace, Exciter, Overkill, Abattoir, Armored Saint and many others. I'm also in a magazine called ASSAULT. First issue will have Lemmy Rockit, Hixx, Nasty Savage, Overkill, Abattoir and more. Looking for others into the same groups. Write to: Assault C/O Warren Hall, 335 Roselle St., San Mateo, CA 94403, USA.

FRENCH KID (16) WHO HAS radio metal show wished to create Metallogia Fanzine about underground metal. You can become an official correspondent from all places around the world, send all information, tapes, bios and interviews to: Blanc Regis, Les Aragon Route De Carbas, 69200 Venissieux, FRANCE

18-YEAR-OLD TOTALLY possessed metal maniac into all metal from SAMSON to HELHAMMER. Fuck AOR. I like to exchange demos/live tapes/rare records/singles. Send your list to Rob Oldersma, Dop heide 32, 8471 VG WOLVENGA, HOLLAND.

16-YEAR-OLD MALE WISHES to correspond with males/females all over the world. Into Priest, Maiden, Raven, Metallica, Anthrax, Exciter, TT Quick, Hades, Slayer, Oz, Helstar, Killer, Venom etc. No wimpy shit! Also looking for T-shirts of the like bands and demos of Exodus and Megadeth. Write to: Ted Olaszowski, 243 Hayward Place, Wallington, NJ 07057, USA.

I WOULD LIKE TO HEAR FROM anyone obsessed by metallic guitar leads. (metal) built women too! 16-year-old slasher into the likes of Metallica, Exodus, Megadeth, Exciter, Venom, Raven, Slayer, Obsession, Lizzy Borden, Malice, Hawaii, Armored Saint. Would like to trade live tapes of these bands, posters and merchandise. Write to: Metal Mad Alvin Roulo, 92-651 Maluhuna LP, Ewa Beach, Hawaii 96706 USA.

BY STROM, 22-YEAR-OLD Metal Freak looking for bangers around the globe who are into guitar wizardry and garzaz metal like the Japanese Krushers Loudness, Marino and Earthshaker. I have many live and demo tapes from all around for swapping or trades only. Send list to: Jon Rosenberg, 914 E Lemon, 130, Tempe, Arizona, 85281, USA.

I'M A GREAT FAN OF HEAVY Metal and I want to write with someone likes Metal Heavy Puckin' Hard and Fast, and I also want to trade or buy demo and live tapes. I'm into Hellhammer, Venom, Slayer, Nasty Savage and Wasted who are the best band in Denmark. There is not a band that are too heavy for me. Henrik Petersen 'Mr Hellhammer', Strandhavevej 118st, 2650 Hvidovre, DENMARK.

HEADBANGER INTO: Ozzy, Venom, Priest, Lizzy Borden W.A.S.P., Metallica, Def Leppard, Kiss and many others wants penpals across the world to trade live/demos tapes usually only swaps: Asmadude, 369 High Road, Benfleet, Essex SS7 5HN, ENGLAND.

HI! I'M A 15-YEAR-OLD Headbanger from Brazil. I'm into Hellhammer, Venom, Slayer, Motorhead, Zowite, Acid, Anthrax etc., but here is the WORST place to be a Headbanger. I want to buy live tapes and posters of bands all over the world. All letters answered. Please write in English or Portuguese to: Alexandre S Neto, Rua Joao Tibirica No 301, Alto da Lapa, Sao Paulo SP, CEP 05077, BRAZIL.

19-YEAR-OLD METAL MANIAC into: Malice, Armored Saint, Queensryche, Motley Crue, Manowar, Black 'n' Blue, Icon, Dokken, Anvil, W.A.S.P., Avenger etc... I would like to swap demos/live tapes, mags, posters etc... Anyone with similar interests (especially from USA) write to: Marty Rigby, 49 Queens Crescent, Wallsend, Tyne And Wear, NE28 3DW, ENGLAND.

I'M A 19-YEAR-OLD DEATH, Black Metal Head into Slayer, Exodus, Venom, Megadeth, Possessed etc. Would like to hear from bangers all over the world. If you have a demo list please send and females overseas please send pix if possible. I have a demo list. Ozzy, PO. Box 61, Cedar Grove, NJ 07009 USA.

I'M A 17-YEAR-OLD MALE Cray 'Puckin' headbanger. I'm into VOIVOD, Slayer, Metallica, Exciter, Acid, Crossfire, Venom, Hellhammer, Tokyo Blade, Malice, Armored Saint etc. I would like to trade or buy tapes, demos, pictures, buttons, patches, pins, T-shirts etc. If Satan has taken your soul don't forget to write to me. Now, if God won't have you, the devil must. Van De Rostyne, Larry 'Whiplash', No. 29 rue Jacob Smit, 1800 Villorve, BELGIUM.

AUSTRALIAN METAL MANIAC into Accept, Exciter, Anthrax, Manowar, Metallica, Venom, Enforcer, and a whole lot more. Wants to trade live tapes, demos, photos, videos etc from all around the world. I have videos, demos and live tapes of Australian metal bands, and wants live tapes to trade of Metallica, Accept, Venom, Exciter, Fates, Slayer, Fates W.A.S.P. and other REAL metal bands! Write to: Stuart Cox, 26 Hoptoun Rd, Park Orchards, Vic. 3114, AUSTRALIA.

FANZINE CORNER

Anyone who wishes to publicize their FM magazine/fanzine in METAL FORCES should send a sample copy along with details of obtaining the publication to: METAL FORCES, 17 Livingstone Link, Chells, Stevenage, Herts., SG2 0EP, ENGLAND. IMPORTANT: We cannot publicize magazines without first seeing a sample copy. This avoids printing letters from people with imaginary fanzines who are hoping to cash in on albums, demo tapes and other such freebies. So be warned!!

MIDWEST MILITIA, Chicago's best fanzine, now has two issues out. Issue one features CIRITY UNGOL, VIRGIN STEELE, MALICE, WITCHSLAYER and more. Issue two features SLAYER, EXODUS, ANGER, RAVEN, ANTHRAX, MANILLA ROAD and more. Both issues are still available for £1.75(US) and \$2.50 (overseas) each. Free sticker with every order. Send to: 34911 N.Oakwood, Waukegan, IL 60085, USA. P.S. Bands wishing to appear in future issues write same address.

ROCK HARD - the new german metal magazine - is looking for new bands coming from all over the world (article guaranteed!) Please send photo, demo-cassette and big to the following address. Pen-bangers who are interested in writing concert-reviews should also write to: ROCK HARD, Holger Stratmann, Hildesheimer Str 20, 4600 Dortmund 1, WEST GERMANY.

METAL ATTACK Issue No. 1 will feature MEGADETH, SLAYER, STEEL ASSASSIN, NASTY SAVAGE, THRUST, SAVAGE GRACE, ZOETROPE, SCORPIONS and much more, ads, photos etc; Send £1.00 to METAL ATTACK c/o Chris Nordon, 90 Chapmans Ave, Warwick, RI 02886, USA.

Washington Skullcrusher has heavy metal mag/fanzine that's looking to feature Crush-Your-Face-Now metal groups around the world. Send band info, photo(s) and demos etc. Demos will get US-airplay on the "Heavy Metal Thunder" radio show. Send to: POWER METAL, c/o Brad Brink, 604 Kinwood Rd SE, Olympia, Washington 98503, USA.

HEADBANGER POUNDING METAL fanzine. For sale send \$2.00 or £1.00 for an issue or send \$6.00 or £4.00 for 4 issues to: HEADBANGER c/o BB Kamp, Pijperstr 32, 7604, KZ Almelo, HOLLAND. Also serious tape traders wanted.

HM Brazilian fanzine wants HM bands all over the world. Please send us demo/record, bio, Pix (black and white if possible) to ROCK BRIGADE, C/O Eduardo S Bonadia, Caixa Postal 15094, Cambuci, SP/SP CEP 01538, BRASIL. We also want contributors in USA, UK, and Europe.

SHOCK POWER No. 4 features DIO, RAVEN, SLAYER, LOUDNESS, METALLICA and lots more. (including English translation). Send 6DM (UK £1.50) to SHOCK POWER c/o Frank Meinel, Saarstr 33, 684 Lampertheim, W.GERMANY.

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WATCHTOWER

TEXAS METAL MASSACRE

Texas Heavy Metal has taken great strides in the past year. Houston's HELSTAR has bolted into World-wide recognition. San Antonio's SLAYER will be coming out with their second LP later this year (possibly under a different name to avoid confusion). Also other Texas bands such as WYZARD, TYTON and PANTERA have come out with vinyl that is getting positive reviews. But the Texas metal band that could very easily become bigger than all the former is WATCHTOWER.

So who is WATCHTOWER, you ask? WATCHTOWER is a 4-piece band from Austin, Texas. The band is fronted by lead singer and crazed maniac, Jason McMaster. On guitar is Billy White, on bass Doug Keyser and the drummer is Rick Colaluca.

Founded by White, Keyser and Colaluca, WATCHTOWER has been in existence for 3 1/2 years. Jason McMaster joined the band 6 months later. According to Jason, "I was playing bass and singing for another band when Billy asked me to come over and listen to WATCHTOWER practice. Their lead singer didn't show up for practice that day, so Billy asked me if I would fill in for him. They liked the way I sounded, so they got rid of him and asked me to join the band as a lead singer and forget about my bass playing."

That was three years ago. Today, WATCHTOWER is one of the most exciting bands in Texas and they are about to release their debut LP on Rainforest Records (SLAYER's label). Musically, WATCHTOWER is thrash! Pure, unadulterated thrash! So much so, that one of their songs, "Meltdown" appears on a Texas hard core compilation LP. But this is a

unique type of thrash with intelligent meaningful lyrics; not standard blood, sex and satan songs. According to Jason, "Our musical influences are personal according to each member. But I would have to look deep into WATCHTOWER's

rhythm section as a whole and say there is a lot of RUSH influences. Now that sounds kinda weird if you've heard "Meltdown", but there are a lot of complicated off-beat rhythm patterns on that and a lot of our other songs."

On-stage is where WATCHTOWER really thrashes! Jason McMaster is also known to do 1 or 2 stage dives an evening into the laps of the front row headbangers. But even without the theatrics, WATCHTOWER is a musical force to be reckoned with. These four are talented musicians who have been properly trained to play. Not just 4 guys who wanted to play in a band as an easy way to pick-up girls.

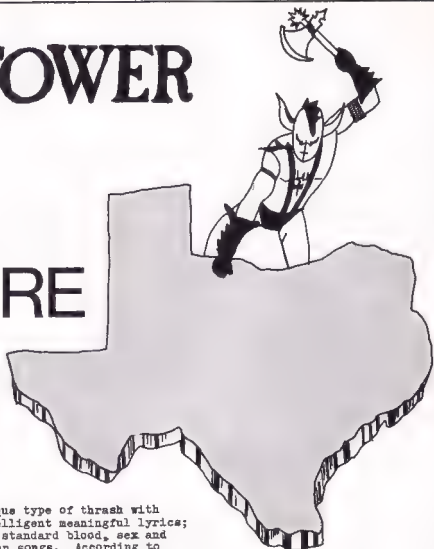
After listening to the rough mixes of the LP, several times, it's very hard to give a verbal description of a music which is so unique. METALLICA meets RUSH? RAVEN meets FRANK ZAPPA? Neither description gives their music justice, but may give you an idea of what to expect. Your best bet is to buy the WATCHTOWER LP on Rainforest Records when it comes out. I guarantee you have never heard anything like it!

MIKE VERGANE



JASON MCMASTER

Pic Mark Cameron



CANNES

CANNES first came to my attention when I saw them supporting ROUGH CUTT at the Marquee earlier this year. To be perfectly honest, I was watching the band from the bar and was so attracted to something sounding refreshingly 'different'. I had to take a closer look.

CANNES were formed in Glasgow eighteen months ago, the line-up being: Colin 'H' Peel-vocals, Gordon Roberts-drums, Ian 'Oz' Murray-guitar, Andi Burns-bass. Excellent reviews from press and radio for the band's first demo tape ensured packed houses, and support slots with HEAVY PETTIN' contributed to establishing an enviable reputation on the local music scene, but a move to London was an inevitable step in CANNES' development.

"Venues were closing down in and around Glasgow, and getting gigs was becoming increasingly difficult", explains Colin, "We felt that we had to extend our territories."

And so the story continues, with the four-some exerting themselves on the London gig circuit: Dingwalls, The Marquee and The Bell, a relatively new 'metal' venue, but ideal for young bands to gain experience. I caught up with CANNES at the latter where they enthusiastically delivered a set with more energy than Windscall! Attack seems to be the name of the game in the CANNES camp, as the guitar blitz, driving rhythm section, full-throated vocals, with extrovert stage play managed to win over a lethargic audience that had come to see headliners, boring old farts - MAN. In Colin Peel, CANNES have a remarkable undiscovered frontman; a cascade of blonde locks and a great voice, he struts the stage like a

true pro, harnessed in skin tight lycra and ripped T-Shirt, urging the audience to do as he wants. But let's not single Colin out at this stage, for every member gives his all to deliver the goods, realising that the band has nothing to lose, but everything to gain.

So what else makes these tartan terrors so special? The answer - songs. Yes, CANNES have 'songs', a rare ingredient these days, with the heavy rock diet seems to consist only of 'thrash, bang, wallop!' Like the band's name, the compositions deny category, as the quartet deliberately steer clear of heavy rock clichés; and the excellent "Castles In The Air", knockout "Start It Now" (a personal favourite) and first rate "Fightin' It Down" should soon have the A&R men offering lucrative deals.

And what influences? You might ask. "We like anything that's good" explains stixman Gordon. 'Nuff said.

By the time you read this, CANNES would have just completed a new demo tape, produced by Tony Platt's right-hand man Mark Wallis, at Good Earth and Esee studios in London.

"Tony Platt (his cre-

aits can be seen on albums by MANOWAR and AC/DC) himself expressed an interest in the band from the start and offered his services, but due to other commitments, he was unable to fulfil his desire, so he commissioned Mark for the job", enthuses manager Bill Cayley. "However Tony is very interested in the result and we're carefully planning strategy for the finished product."

Bill Cayley incidentally has been in the rock business for several years, having worked with WAYSTED, UFO, THIN LIZZY. He has a vested interest in the band and is wisely guiding CANNES, leading the group not into temptation and delivering them from the evils of hastily putting their names to the first record deal placed in front of them.

Having only listened to rough takes from the new demo, it's still possible to determine that CANNES are something special. Even at this stage, I anticipate that the final mix will be stimulating listening and on that note I'll leave the final words to Mark Wallis.

"CANNES are unique, and I have every faith in them. They should do well". I'll second that.

CARMINE BRUDENELL

Pic Wayne Youngman



T.K.O.

KNOCK 'EM DEAD KID

A Bruised And Battered MIKE VERGANE Talks To BRAD SINSEL

The year 1984 has been a great one for the resurrection of sadly overlooked bands from the 70's. The newest name added to that list is T.K.O. This is a different T.K.O. from the band that released the LP "Let It Roll" back in 1979. But is it really? The one thing that stood out in my mind about that LP were the powerful vocals of Brad Sinsel. And now 5 years later it is that same Brad Sinsel who is the driving force behind this version of T.K.O.

This edition includes ex-CULPRIT members Kjartan Kristofferson and Scott Earl on guitars and bass respectively and Ken Mary on drums. Ken Mary is the newest member of T.K.O. as Brad Sinsel recently picked him out of the RANDY HANSEN group to replace Michael Alexsich. According to Sinsel "It's just another change of the many changes we've had since '79. We've had 8 guitarists, 6 drummers and at least 5 bass players. I'm thinking of building a rest home for ex-T.K.O. members!"

It's good to see Brad can keep a sense of humor about the whole thing because it's been an uphill fight for Brad Sinsel since the band was created. In 1979, T.K.O. released their debut LP "Let It Roll" on Infinity Records. Says Brad, "You remember Infinity don't you? They're the same folks who signed 'The

Pops' up to do an LP for 6 million dollars. I think it's now getting round to being released. Anyway, that's when the parent company MCA said enough is too much." Needless to say T.K.O.

never did have the chance to do another LP on Infinity. After that came problems with Sinsel's previous management which tied the band up for a considerable period of time. But now the band



is free and they're ready to begin touring their new LP "In Your Face" on Combat (US).

"In Your Face" is actually an 11 track demo tape that was recorded almost 3 years ago. The LP will have 10 cuts with the cover version of "Wild In The Streets" being the only song omitted, but it will be included on the special Japanese pressing. According to Sinsal, "Those of you who have heard the demo will find that the LP has been completely remixed. Technically we've added a few new tricks because this has been an ongoing thing since 1981." The members of T.K.O. who recorded the demo back then were: Adam Brenner on guitars, Evan Sheely on bass and Gary Thompson on drums. Rohn Cheely and Thompson are now with Q5.

The new members of T.K.O. were not found until early this summer. After the demo was sold to Combat, Sinsal needed musicians to support the LP on tour. So he began working with Combat Records to look for the right combination. Sinsal said, "They gave me several options, but all of them meant going back to New York to territory I was uncomfortable with. So I went back home and kept running into Scott Earl. We ended up going on vacation fishing and getting hellacious drunk. Shortly after that, Scott and Kjartan joined the band."

Kjartan will most certainly be a different stage presence than T.K.O.'s first guitarist Tony Rorkto. When I had the opportunity to see T.K.O. in 1979, Tony had to be one of the most unusual musicians that I had ever seen in my life. Sometimes he would walk in little squares for a minute or two. The he would stop and stare at the audience with a scowl on his face, not moving a muscle or blinking an eye. I asked Brad if he was on drugs that particular day or what? "No, that's just Tony! He was into the Frank Zappa's and Zal Cleminson's - the guys

who were into the heavy duty theatrics of guitar playing. It's just that Tony had his own little twist to it. Don't ask me what he's doing now."

Brad has been keeping busy recently. In the summer he did vocals on two songs for the "Thrasher Project". If you remember, that project was the brainchild of Carl 'I simply adore Paris in Autumn' Canedy. Sinsal was also recruited to have been involved with the band TYKANT earlier this year as another side project, but that never got off of the ground.

So, five years later T.K.O.'s second LP has

finally been released. "In Your Face" contains 10 of the best Heavy Metal /Hard Rock song ever written in the 80's. Instant classics like "I Wanna Fight", "Danger City" and my personal favourite "Run Out Of Town" with the brilliant line "...it's either somebody's daughter or somebody's wife." Great Stuff! It may have taken 5 years but any T.K.O. fan would tell you this LP is worth it. If given the chance, I'm sure Brad Sinsal would have planned it differently, but he knows that now is the time, and he is ready to Rock and Roll again!

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METAL EATERS

METAL FORCES talk to CARL CANEDY of THE RODS

London, mid-October, and Heavy Metal has just shown its head again after what seemed like a never ending Summer. THE RODS are over here to start the onslaught and to set up all sorts of things. After sometime in the wilderness they seem to have sorted things out with a cracking new LP "Let There Be Metal" and some cameo appearances on LPs of various kinds and of course Carl Canedy's much publicized production of bands such as EXCITER, HELSTAR and ANTHRAX to name but a few. METAL FORCES spoke to Carl Canedy and Gary Bordanaro in their London hotel.

Carl, firstly why are you over here in this damp country of ours? "We're here to produce Rhett Forrester's solo LP and maybe play on it." Any gigs? "We wanted to get a tour booked, so we have been talking to various agencies, but to do one date would be a loss particularly after all the slaggings we have got."

Didn't you play a date in France with Jack Starr at a festival? "Before I

so on I'd just like to say we are not going to join VIRGIN STONE, RITT FORRESTER's group or any other. We did the festival as a favour for Jack. We were going to bill it as VIRGIN STEELE/RODS, but when we got there it was just plain VIRGIN STEELE, which didn't get us off on the right note. Then on the musical side, which was a disaster because we only had one eight hour rehearsal together, to which Jack turned up for the last half hour, and turned up his amp full so we couldn't hear what we were supposed to play.

"Our problems didn't stop there, because when we got to the festival site none of our equipment was there, so TOKYO BLADE lent us theirs, which was incidentally very good of them. When we got up in front of the crowd Jack just cracked-up, went crazy, claimed his amp wasn't working properly and just hid behind it and played from that position for the rest of the set. The other guitarist Paul Keys had to improvise most of the guitar work from then on,

but we managed to scrape through it in the end." Carl adds "Watch out for Paul because a lot of people are beginning to think of him as a new guitar hero." (Remember where you read it first!!)

Jack Starr was one of your production chores, what led you to get into this side of the industry? "Well, I had a large period of inactivity between LP's, so I worked on other peoples projects handling production or just helping out in the studio. I've handled the production of EXCITER, ANTHRAX, HELSTAR plus a few others. Last year, I handled ten LP's alone. I think it was good that I had some background knowledge and previous experience in the studio, so I can help bands ease into the recording, because a lot of groups have not been near a big recording studio before they record their first LP."

With ANTHRAX, wasn't the guitars a bit tepid production wise on that record? "Oh, that was because we had some problems in the studio with the mid-range (where the guitar sound goes) on the mixer, so much so that it sounded really good coming through the studio speakers, but when we got to the proper tapes to start mixing, there wasn't much of a guitar sound. The same happened with EXCITER. So we had to boost what we had on tape, because there wasn't time to re-record it and that's why it's a bit weak. With EXCITER it didn't matter too much because they are more drum orientated anyway. T.T. QUICK also suffered from this funny mixing sound, but I'm glad to say Combat have refitted the studio so hopefully these problems will have been eradicated."

Your latest project is the "Thrasher" LP; what's it all about? "Well, it's



Pic Wayne Youngman

CARL CANEDY and GARY BORDANARO

MAMA'S BOYS

FLYING ROOFS IN NW10

Flying roofs in NW10? Miracle, Magic or Mirage? - Nop, just the pure Irish ethnic boogie of MAMA'S BOYS down at Battery One Studios!

Your brave scribe was sent out to combat the terrors of Willesden to investigate!

For those of you who haven't clocked da boys superb live set, it's a mix of thunderously loud axe attacks, pounding rhythms, and lyrics that bring a broad grin to your boat race! All built upon a solid base of blarney and traditional Irish music.

The McManus brothers, Pat (recently renamed Big Mac) guitar, John Shades, bass and vocals and Tommy drums and birds! First trod the boards as a traditional folk outfit until rudely awoken to the power of rock at a HORSLIPS gig.

John "We couldn't believe our eyes or ears. We followed The HORSLIPS tour without letting on we were in a band."

Sussing out the truth, the HORSLIPS not only became firm friends, (tour manager Joe Wynne became their manager, whilst Barny Devlin produced their first three albums for nothing - nice one that!) but threw them into the lion's cage as their support for the 1979 tour.

They have since made numerous successful forays into the lion's den, as support act for such notables as HAWKWIND ("You've lasted longer than all our other support bands", John didn't enjoy the spitting, and Pat thought English crowds could be warmer, but there again it was HAWKWIND), THIN LIZZY (Scott put down t that fiddle!) - and most recently those lovable gerry's THE SCORPIONS.

How did the big open-air gigs go?

John, "Really well, our Reading spot has been on Nancys's show twice! It was my first time there. A girl that I used to go with was

always trying to get me to go but I only wanted to go to Reading when I was going to play on stage.... I thought that might be four or five years from now."

What about the Irish bash Pat? "That was the day after Reading. Not a big crowd, so the promoters didn't do too well, which is a shame. MOTORHEAD were just too loud, just a noise, everyone was at the other side of the field trying to get away! (If Lemmy is reading this don't start jumping up'n'down, 'cos the lads are really looking forward to seeing the new line-up!)) BLACK SABBATH completely wiped out." (I'd agree with that the SABS of '83, were not a patch on the SABS of yore!) and TWISTED SISTER, John "Oh, they were great, really loud! I'm a real volume freak."

Pat, "The same line-up were due to do a gig in France called 'The Sunshine Festival' (that name was just asking for trouble!). On the day of the gig all hell let loose, it poured and the wind wrecked the sight. The first thing we saw when we arrived was this guy being carried away with his face smashed in! I thought what the hell is going on. The poor frogs never did get a show."

Of course you went on to release "Turn It Up" and do a headline tour of the UK (all be it, one of the smaller venues) late last year.

"Last year was really great, I think because people had seen us before they knew what to expect."

Do you always enjoy playing live?

"Sometimes I feel really low", admitted John, "but as soon as I hit the stage everything is fine. I love playing live." "I think it shows if you are enjoying yourself, you play better" added Pat. "I'm really starting to get into the heavy bands of the early seventies. Their clear sound is something I want to try to bring into our work. I think being weaned on Heavy Metal instead of R&B and the blues has made a lot of difference."

How did you land the sponsorship deal with Lee?

"Pete our sound guy was hitching up the north from a gig when this flash car pulled up" explained Pat, "One jumpy roadie, as you don't know now if you are going to get a gun pulled on you! They got chatting and the driver turned out to be in marketing for Lee! They were really great paying for all the posters for the tour, a real help."

So what are you up to now Pat? "We are re-mixing tracks off "Turn It Up" and "Plug It In" for american release with Chris Tsangaridis. Up till now the only places our records came out was in France and the UK. But this deal we've just signed with Jive is worldwide."



Pic Wayne Youngman

SAVAGE ON THE LOOSE

So what happened to SAVAGE, one of England's brightest HM hopes in recent years. For the last 8 or 9 months little has been heard except of rumours of a new recording contract. It's now confirmed that SAVAGE'S new product will appear on Zebra records.

I caught up with the band via a hastily arranged meeting in The Ship pub in Wardour Street where SAVAGE informed me of some of their future plans.

After some frank discussion on their previous relationship with Ebony records and Darryl Johnston (most of which in the interests of peace and harmony we won't print - Ed!) We moved to the subject of the future.

After sales of the first LP exceeded 25,000 Worldwide the band obviously want to make the follow-up (due out just after Christmas) a worthy successor. Drummer Mark Brown was eager to explain the approach they were now taking.

"We've not got such a time limit on recording this LP. Our new record company are prepared to put a lot of time and effort into SAVAGE. We are recording the LP as well as our new track single at Flexible Response Studios in Bradford. It's a new place with good facilities and suits us fine".

The three track 12" should be out at around the time you read this magazine and features "We got the Edge" on the 'A' side (this song was featured live at their Marquee show during early summer and believe me is a real barnstormer of a number). The 'B' side features two songs not appearing on the LP - 'Running Scared' and 'She don't know You' - the latter being an old number featured as an encore at gigs. This taster for all the new full blown platter should help to revive interest in what many people saw as a possible "Band of '84".

SAVAGE'S music is remaining heavy (no whimpering out here as some other pro-

spects for stardom have done), with a greater emphasis being placed on the vocals in particular.

Mark regards outside influences as being incidental to the bands approach. "If we sound like any other band at times, it's coincidental and we don't go out of our way to copy other styles".

This attitude is very apparent in the output of the band, who to me are raw, heavy but above all original. In fact, far from being influenced as it were, they have been known to be copied by others. Lars Ulrich of METALLICA made no secret of his liking for SAVAGE and admitted METALLICA used to cover "Let it Loose" early in their career. In fact, I'm quite sure they played "Dirty Money" at times as well.

Mark and the other band members immediately wanted to know where their royalties were of course.

One major benefit of signing to Zebra Records will be the album's release in other territories outside the UK. In fact, it looks likely at time of going to press that the new as yet untitled SAVAGE platter will get at least some of the following releases.

France - through Virgin

Records.
Benelux - Carerre.
Canada - Attic.
Japan - SMS.

SAVAGE have a deal with Zebra whereby it is in the Label's interest as well as the bands to get picked up by a major label, so there should be plenty of push on everybody's part to try and gain maximum success for SAVAGE.

Ebony have only recently caught on to the idea of licensing LPs to other labels i.e. Grim Reaper. Its a shame they didn't do so with SAVAGE, I'm sure they could have been just as successful in the US with "Loose and Lethal" as the aforementioned's "See you in Hell".

Live, SAVAGE plan some shows in November and December with Dingwalls being a possible venue, but at present there are no plans for the band to hit foreign shores. Still, all that may change if the band secure a deal in the US and become a viable proposition outside of Europe.

So SAVAGE are well and truly alive and kicking and raring to go. Get down to your Local record store now and check out "We got the Edge" for some heavy metal for the eighties.

DAVE CONSTABLE



WITCHFYNDE

FINDERS KEEPERS

BERNARD DOE Talks To THE LORDS OF SIN

When the subject of Black Metal arises, it's bands like VENOM, MERCYFUL FATE and SLAYER that immediately spring to my mind. Hardly ever is any thought given to WITCHFYNDE, the band that probably started the whole trend back in 1980 with the release of their album and single "Give 'em Hell".

WITCHFYNDE were formed on Candlemass 1976 and were at the forefront of the NWOBHM explosion alongside the likes of IRON MAIDEN, SAMSON, PRAYING MANTIS and ANGEWITCH. The band signed to Rondel Records in 1980, released the aforementioned "Give 'em Hell" single and album, and supported DEF LEPPARD on their UK tour. The band gained a strong following in Europe and even in the US where the NWOBHM boom was just starting to have its effect, albeit in an underground sense. They followed up the success of "Give 'em Hell" with a second album "Stagefright" in 1981 but soon after its release the band just seemed to disappear. Drummer Gra Scoresby explains: "After 'Stagefright' came out things started getting below standard. Not from our point of view, but in promotion and backing from our record company. It's very expensive touring and without the backing we were having to cut down a lot and started getting bad reactions from promoters. Our management was also our record company and they just didn't want to know, so we were having to run everything ourselves. In the end the pressures were getting just too much." "We were also working on a concept, which eventually turned out to be the 'Cloak and Dagger' album,

so we were doing a lot of research at the time." Gra: "To us our creative side was more important so eventually everything came to a standstill."

I also remember around this time that there were reports in national newspapers that members of the band had been reported missing and on their dealing with Witchcraft. The band however played this down as being something that was just blown up out of all proportion.

WITCHFYNDE eventually re-emerged on the Heavy Metal scene in 1983 with a new vocalist, Luther Beltz, and a new label, Expulsion Records. But after the release of the "Cloak And Dagger" album and a single "I'd Rather Go Wild", the band hit problems again with their label. Gra: "Yeah, they just pressed up enough records to get their money back to pay for these three punk bands they had before us, and that was the end of that."

The band have now

signed to Mausoleum Records and they're hoping it's a case of third time lucky. Montalo: "We had quite a few offers from labels but Mausoleum are European based and we're hoping it will give us a chance to play on the Continent, we've never played there before."

The new album "Lords Of Sin", will be released in the next few weeks and the first 10,000 copies will come complete with a limited edition live 12" EP, "Anthems" featuring four of the bands stage favourites - "Cloak And Dagger", "I'd Rather Go Wild", "Moon Magic" and "Give 'em Hell".

For the new album cover, the band had hoped to shoot some photos at London's famous house of horrors - "The London Dungeon", but were refused permission when the management of the Dungeon found out that the band intended using nude models. Luther Beltz: "Really strange that. They can have dummies hanging, drawn and



quartered, burning witches and boiling them in oil. But when you have a male and female model with no clothes on they go bananas!"

How do the band feel about the current popularity of Black Metal? Montalio: "I find it quite complimentary really because I believe that 'Give'em Hell' started it all. OK people may say that BLACK SABBATH did it all before us, but with SABBATH it was just an image thing it didn't become a way of life with them. People know when you're doing it with conviction, you can't fool them. We were off the scene for about a year, then all of a sudden we have all these Black Metal bands around. I don't mind really because surely people can see there's only one creative source."

WITCHFYNDE may well be a creative source but I can't help thinking that they're going to find it difficult competing with the VENOM's and MERCYFUL FATE's. Especially when you bare in mind that many people have been brought up on these current Satanic gods, and musically WITCHFYNDE are a little too lightweight and melodic (but still heavy) than today's Black Metal fans are accustomed to. Luther: "But if you go out and do a good gig, put on a good live show then you'll win 'em over and we'll win 'em over."

⊕ Witchfynde ⊕



THE LORD OF SIN

If you've had the good fortune to clap ears on CHARLOT'S debut LP 'The Warrior' or even better have seen the band onstage then you'll know that they're one of London's finest up'n'coming young metal outfits.

No satin and spandex for this lot, they're far happier to take to the boards in a pair of scruffy jeans and T-shirt and let their enthusiastic brand of traditional rock'n'roll and Cockney humour do all their mouthing off for them. Maybe that's a good thing or maybe it's not, but more of that later.

As a band they've been doing the rounds for some time now, although it's only fairly recently that their good time live reputation has brought them more into the public eye.

Originally they were a five-piece, until singer Jez "threw a wobbler" one night before going onstage at The Green Gate in London's Bethnal Green. Rather than cancel the gig, second guitarist (Don't say rhythm guitarist!) Pete Franklin handled the vocals and has done so ever since. Another important factor in their eventual emergence has been the return of original stickman Jeff Braithwaite. Originally asked to leave for being a "noisy bastard", his reliable drumming is an important backbone to their sound.

The release of their album on the independant Shades label was an important milestone in their career, but the band cite Jeff's return as the turning point.



Pic Wayne Youngman



DAVE LING S

"It didn't really take off until Jeff joined" says guitarist Scott Biaggi.

Pete Franklin agrees. "When Olivier (his French predecessor) was in the band we played down The Gate and we got a fair following there, but whenever you went somewhere else it was like nothing, y'know."

Six months of serious gigging followed, during which time they've built up a good steady following.

"We came on at The Standard and we didn't know what the bleeding hell was happening" says Pete with a grin. "There were people all over the place. There were fists in your face and people touching your leg."

As I mentioned earlier, since those early days they've managed to put an album out. Titled 'The Warrior' it emerged on the Shades label, financed by the (in)famous heavy rock specialist shop in London. How did the liason come about?

Scott explains: "When we were doing places like The Gate, Mike Shannon (Shades owner) used to come down and see us. None of the majors were interested..."

"Except RCA" cuts in Pete. "I was speaking to someone there and I went to about six interviews and played the tape to this guy called Steve. He goes 'Yeah, I like it' and I thought 'This is it! We're gonna be signed!!' I thought he was gonna get the contract out then! But he said he'd come down and see one of our gigs. I phoned and in the end I got pissed off with it."

What did the band think of the reviews of 'The Warrior'? One review in a rival rock magazine implied that the production was good but the songs were crap. I'd have said that the reverse was true.

"I wouldn't say that the production was crap" says Scott defensively. "John

CHARIOT

Peaks To London's New Electric Warriors

Smith, bassist) did the rest part of the mix anyway."

"But the guitars could have had a bit more welly behind them" admits Pete.

Scott: "Basically the problem was that the band hasn't got much studio experience and everything sounds great through the speakers. All the gear that's in there is 90% better than you'll play it on at home."

Pete: "It sounded tremendous while we were in there."

"In actual fact it sounds a bit more like a pop mix than a heavy rock mix" comments Scott.

"Right, that's it" erupts Pete in true Bad News Tour fashion. "I'm leaving 'til you tell me it's a really heavy mix..." (Much laughter).

But getting back to the reviews (struggling desperately to keep some order), how fair did you think they were?

"Well, I think you're talking about one review in particular" offers Scott, "and I think the guy from Kerrang! slagged it off for all the reasons that

most people would like it. Obviously the guy isn't into that kind of thing. Whatever he likes it's not heavy rock. We'll have his kneecaps later..."

Nevertheless, the album's done respectably well, hasn't it? Scott's the first one to reply. "Yeah, I think generally it sold a lot before the Kerrang! review so it didn't damage it really. And I think anyone who read that review properly would realise that he was criticising it for all the wrong reasons."

One thing which appears to be holding CHARIOT back is their noticable lack of any sort of image. How do they feel about the way that W.A.S.P. and MOTLEY CRUE seem to be hogging the lime-light?

Scott once again: "I think what's happened is there was a focus on British bands who were very popular in America and they've brought the focus onto America. Somehow there's a lot more American bands coming over here. Agencies are prepared to take a risk with them because they're a novelty and they're this month's flavour."

"Short of saying that our time will come, er, it's something that's gonna be short-lived I think. I don't reckon they're gonna last long. There's nothing original about these bands - I'm not saying we're totally original - but they're colourful."

But why should they merit so much coverage, to the exclusion of bands like yourselves?

"Because they're colourful and they're foreign. When we had Olivier in the band we even considered going around telling everyone that we were French to try and get some interest - nobody seemed to want to know."

So you agree that image seems to be all important at the moment? These days

it can make or break you. "But there are a lot of bands - and I mean mega-bands - without an image" counters Scott. "OK, they've got some sort of identity but not an image, like BLACKFOOT or Y & T. (Hardly the two best choices to pick - Ed.)"

"Or Gary Moore" chimes in Pete. "He's not much of an image person - he just gets up and does his stuff. And does it well."

Scott: "It's a bit of a cop-out with a lot of bands around our level when they suddenly start wearing make-up - it just doesn't work."

Have CHARIOT ever thought of donning some Max Factor to make a few quick bucks?

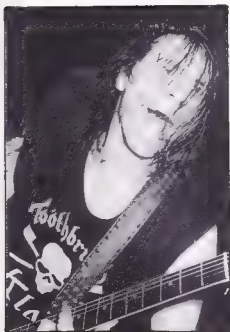
"Well it's occurred to us" laughs Pete, "but none of us have had the bottle to get up onstage and do it. Can you imagine coming on at The Standard in a dress?"

"It wouldn't be right for us" says Scott. "I mean Pete is Pete - he's as you see him and it wouldn't do for him to dress up as a tart."

"We'd rather rely on our capabilities."

An honest statement of intent if ever I heard one. I genuinely like CHARIOT - they're a good bunch of down to earth lads who work hard and believe in themselves. They also play heavy rock with vigour and humour. They know their limitations and stick with them.

Whether that'll be enough to carve them a path through the posers and young pretenders will be interesting to see. Here's one that's rooting for them anyway.



PETER FRANKLIN

Pic Wayne Youngman



JOHN SMITH

Pic Wayne Youngman



Railton designed "Head" which looked as if Punky had been the model for it.

Eddie Kramer had handled production. What he managed for KISS he failed to do for ANGEL. There are some good tracks but perhaps if the record had been left to Lawrance and Sullivan then it could've been a gem.

So, apart from the last two songs on side two, viz the very DIO era RAINBOW sounding "Cast The First Stone" and the haunting "Just A Dream" which retain some of the magic from albums one and two everything else sounds much too hollow. The band probably realised the album was bad and wisely decided not to use Kramer again.

TO BE CONTINUED NEXT ISSUE.

VIRGIN KILLER'S

STEVE HAMMONDS Talks To BLACK VIRGIN

According to BLACK VIRGIN's biography and I quote "Since 1982 BLACK VIRGIN have been involved in the arduous task of trying to sell an all original, Heavy Metal band in New York" (What about MANOWAR, ANTHRAX et al weren't they original?) Since then they have been touring arduously around the New York bar/club circuit picking up a good, if underground following as they go. Their first release, a demo, appeared in 1982 and contained such gems as "Panicstricken" and "Burn In Fire". This tape has led to an independently released single and a second demo tape (with another to follow shortly I hear) which had widened their appeal considerably.

The band consists of Cathy Burke-drums, Kenny Lienhart-guitar and Robbie Graham-bass (Sean Vasquez played bass on the single and second demo). My opening question was how they came to get their moniker? "It refers to a female shaped coffin used to torture witches." When did you become BLACK VIRGIN then? "Guitarist Kenny Lienhardt and original bassist Jimmy Strain dissolved WOLTAGE and formed BLACK VIRGIN with myself, and the band was born so to speak!"

You have had a lot of independent releases out, do you feel this helped you in anyway, creating a following for instance? "The key word is independent. We have enjoyed a growing following not only because of our three releases but mostly because independent magazines as well as small radio stations are more accessible than the larger stations who only help the bands after they have made it. It's great to know that metal music in any form can be heard by precisely the people who would appreciate it. This is a new development which thanks to the efforts of fanzines everywhere has made it possible for young bandsto get a good shot at success!"

Have you had any major record company interest through your releases? "Yea, quite a bit, but the A & R people have to be careful with who they sign. Bryan Adams is OK, but HM fans hate him. We have a good rapport with most compans, but we realize a small label

is more of a reality, because they only deal in metal and they know what will sell. This way they won't lose money if a band doesn't appeal!" Has the rise of HM in the US helped you then? "Basically our largest following is in Holland, Germany and Belgium. This rise has put bigger bands in a better situation, but small bands still have little chance of breaking through. Europe still leads the way in terms of accepting new talent."

What releases have you planned for the future? "We plan to record several tracks in July, from which we hope to release a single. But more likely we will put out an EP cassette as we have done in the past, we hope to have it ready for our Dutch tour in September". Anything else? "Well, we'd like to set the record straight on a couple of things. Our third and current bassist is Robbie Graham and our second bassist was Sean Vasquez who had to leave because his wife was pregnant."

To finish I'll leave you with the final words in the biography. "BLACK VIRGIN is out to dispel the rumour that all American metal bands are a bunch of wimps and if the ever growing following is any indication soon maybe they can tell the world!"

For more info write to BLACK VIRGIN, 83 Park Terrace West, Box 1-F, New York, NY 10034, USA.



right I think, five LP's is enough to cover."

Looking back on it now, do you think the right bands came through to fame in the NWOBHM?

"I'd have liked to have seen SAMSON do better than they did, but the record company didn't see fit to make that possible. There were so many great songs, I listened to "Shock Tactics" last night and it's a great LP. But maybe the album was better than the band. The moment that becomes the case it's time to worry."

I gathered that Bruce felt that "Shock Tactics" was an LP that SAMSON could not live up to. When facing the option of joining MAIDEN it seems this was a major factor in his decision. He was in fact joining a much better band.

"When MAIDEN are really steaming it's hard I think for anyone to touch them, or for someone to come away and forget it. It's the same for any band I suppose.

When PURPLE recorded "Made In Japan" they caught just the right night - they got it perfect."

Bruce Dickenson obviously recognises the power of the band he is a part of. They are now living legends - much respected and admired, but I found it interesting to hear his comments on other bands - one or two of which I wouldn't print. But suffice to say he personally is a large fan of the legends of the late sixties and seventies. When asked who he considered a good prospect for the future he mentioned PIG COUNTRY (after some thought though I must add!)

Going back to SAMSON for a moment, what are your thoughts now?

"Well, as I said, the LP was better than the band. With GEM we were never going to get commercial success, we had bad management, the band had a bad reputation and so did the label. A

deal was on the table with A and M so it was a straight choice. Did I want to stay with a band with a big label that headlined the Marquee every three days or something (it's worth noting that A and M wanted to make Bruce the major star of SAMSON - something he didn't want, as he says it's like cashing in on your ego.) or go with MAIDEN.

MAIDEN had not made the break through in the States at that time. But we went there and did it on our own merits."

Have you heard any of the stuff ex-members of MAIDEN are doing?

"I haven't heard anything that Clive (Burr) is doing but I imagine it'll sound like JOURNEY."

"I admire what Paul (Di'anno) is doing. I like the commercial sound. He's probably done an album aimed at American record companies." (Something I suggested struck at his credibility - but as Bruce says it's the sort of music Paul wants to play).

Bruce Dickenson aired some strong views on bands starting today and the direction and influences they should be taking.

"If you get a band that forms in Liverpool say and the first thing they say is "We want to be big in LA", then they're fucked from the start. I mean what do they know about what's going on or wanted over there. I spent six months over there during "The Beast Tour" and I still don't understand it - well not a lot. I mean somebody would hear a song and go "That's good for the radio" to which I'd reply why? - I didn't always see that. I'm starting to see it a little bit better now. You come back to England and start thinking: is that song good for the radio etc. (Fortunately I don't think MAIDEN look at their own material that way.)

"I still look in the "Situations Vacant" column in "Sounds" and "Melody Maker" and I see adverts like: Wanted - Vocalist with silly hair-do, must be really thin, have a nice bum, be into VAN HALEN and MOTLEY CRUE. I mean what the fuck are we playing at - this is England, man! Home of ZEPPELIN and SABBATH and PURPLE and say ARTHUR BROWN, who ALICE COOPER and KISS



Pic Wayne Youngman

based themselves on."

Maybe many English kids are losing their true influences do you think?

"Yeah, it baffles me, it's on your doorstep. Really there's all your cultural influences floating about - like those ZEPPELIN picked up on."

Those bands with distinctive style and identifying factor in England are as Bruce points out not what he would really listen to but he commented that U2, BIG COUNTRY etc are closer to English rock roots than many metal bands.

"BIG COUNTRY have sort of resurrected the guitar in popular music - something RM could not do." (Because of lack of commerciality.)

"I think people have got to look to themselves a bit more for influences and ideas. I mean if all you

can write songs about is a meat pie and a pint then you've got a problem". (or screwing or fast cars maybe!)

Have you heard any of the speed metal bands about, those who play faster than say MOTORHEAD?

"Well, it's rubbish isn't it? Most of the time it sounds like rubbish. It's not music anymore - I can program a synthesiser to play faster than all of them, so who's the star then? - so what!"

This I didn't find surprising, but to hear such comments from Bruce, I guess will drive many of the hardcore amongst you absolutely to desperation.

"Why try and compete with others, why play to your weaknesses, not your strengths. - It's not enough to just copy influences note

for note - like mine are Ian Gillan and Arthur Brown for example, you have to know what's going on in their heads. Bear in mind there was a time when I wasn't doing a professional job. People came to see the way I delivered the songs - wrong notes, fuck-ups and all."

One hour after the interview, I witnessed IRON MAIDEN in full flight. On this tour they are to me at least a completely different proposition - I'm a converted cynic you could say due in many respects to witnessing the superb maturing frontmanship of Mr. Dickenson. He's a nice bloke too!

All I can say to those in the States is wait until the "World Slavery Tour" hits your town - it'll blow you away."

DEMO-LITION

HELLRAZER

This must be a case of back from the dead section if any. One of the only survivors from the so-called "Glam Revival" are back again after a lengthy absence. Yes, the band that spawned Paul(JAGUAR) Merrill have finally released a demo; this will be the bands first output since the "Glam Girl" single released around three years ago. The bands latest line-up features: Punky Fuchino(vocals/bass/self-abuse), Nikki Ritz(lead vocals/drums/knicker theft) and Linzy Rox (lead vocals/guitar/razin hell).

On first listen to this demo, I thought this band has to be joking. But amazingly, the two numbers: "Shout Hey!" and "Space Girl(Intergalactic Love)" grew on me like leprosy. Yep, just when I thought it was another B.C MAY situation, HELLRAZER really made a turn-up for the books. "Shout Hey!" commences with a raucous chant at the chorus with Linzy Rox backing it



up with a stomping/chant type riff, the song then changes pace and speeds up into something which can only be described as MOTLEY CRUE meets THE DAMNED meets MOTT THE HOOPLE. Linzy's vocals are very reminiscent of MOTT's Ariel Bender.

"Space Girl(Intergalactic Love)" is the second song and to me is the better of the two. This one features drummer Nikki Ritz handling the lead vocals. The number has a SWEET type commercial sound to it. The style of music on this number is very original and probably aimed at people with wider rock tastes. It has some brilliant spacey noise effects at the beginning and a clever change of chorus towards the end. "I'm Just An Earthling That's Fallen In Love" chants Mr. Rox with a hint of Steve Priest in his veins. The main problem with HELLRAZER though is the length of their songs, the overuse of their choruses really makes the songs drawn out. Apart from that they should do well with glam fans.

The demo is available for £2.00 from 46 Warwick Road, Earls Court, LONDON SW5, ENGLAND.

KELV HELLRAZER

THE RODS

Let Them Eat Metal
(Music For Nations-MFN 29)



After the relative disappointment of "Rods Live" it's good to see the power trio back on course. With this, their fifth studio outing if you include their first LP "Rock Hard", THE RODS have come up with their most commercial offering to date. That's not to say it's a wimpy LP - it's heavy but the songs herein are amongst the strongest they've ever written, totally blowing away the new material featured on the aforementioned live LP.

Side one's highlights must be the opening title track - a possible single I would think, "White Lightning" (which sounds like it should have appeared on "In The Raw" - a powerful guitar orientated song this one) and the side's semi-epic closer "Rock Warriors". The flip side shows just as much metal talent especially in the PRIESTesque "Bad Blood" and the closing tracks "I'm A Rocker" and "She's Such A Bitch" although all the tracks within this platter are strong.

My only criticisms lie with the one-paced tempo that shows through a couple of times on the LP preventing some of the better moments from sticking out and some of the song titles/lyrics are fairly uninspired and banal re constant references to burning fires, lightning etc, but overall this is a fine offering. Let's hope this one gives THE RODS the success and recognition they truly deserve.

DAVE CONSTABLE

VOW WOW

Beat Of Metal Motion
(VAP Record 30144-28)



After countless LP's and the same line-up for eight years or so, BOW WOW have changed their name and line-up. The name change marks the arrival of Genki Hitome (vocals) and Rei Atsumi (keyboards). The band have also lost rhythm guitarist Mitsuri Sarto. The new LP is more in the vein of Kyoji's solo LP "Electric Cinema". It's a real shame that Bob Hawthorn isn't on this LP as the music would have suited him down to the ground.

LP opener "Breakdown" is classic slow metal with the type of infectious slow heavy riff that made DIAMOND HEAD famous. New boys Hitome and

Atsumi are really on form. Vocalist Hitome reminds me of Nicky Moore and Steve Perry. While keyboardist Atsumi must be VOW WOW's answer to ANGEL's Greg Guffria. "Breakdown" features some nice intricate piano work in the middle and the ending is classic, chants of "Breakdown" and explosions sounding off on every other line and an ANGEL sounding keyboard solo at the end. "Too Late To Turn Back" reminds me of classic PURPLE. While side one closer "Feel Alright" features the immense talents of guitar god Kyoji Yamamoto whose out of this world guitar heroics on this song form a Meadows/Guffria cohesion with keyboardist Atsumi. In fact Kyoji solos on this song are so hot that it would make most British guitarists give up.

Side two opener "Baby It's Alright" is a classic as well in fact the more I listen to this number the more I like it. The guitar pyrotechnics on this number are again out of this world. "Lonely Fairy" is a piece of self indulgence, it's a short acoustic number that leads into the beautiful LP ballad "Sleeping In A Dream House" which again highlights the talents of Kyoji and the rest of the group. The LP closes with the title track, which is a classy up-tempo number. So there you have it; when this comes out don't even hesitate about paying £12.99 'cos it's worth every penny.

KELV HELLRAZER

BLASPHEME

Blaspheme
(Bad Lizard DKB 3814)



If a British or American band had decided to utilize a cover such as the one BLASPHEME have for their debut album there would be an up-roar. How would the Bible-bashers react to a painting of the Last Supper with band members superimposed into the picture on each side of Christ? I don't agree with this sort of behaviour, not that I'm particularly religious, but I suppose they have to have some sort of image to get noticed. The music and lyrics reflect a satanic stance (ZZZ) but it's quite amusing in French.

Good stuff nonetheless. A fusion of British and American influences with main-man, vocalist (or 'chanteur') Marc Perry obviously a big fan of ex-AVENGEER/SATAN singer Brian Ross as he yelps and hollers throughout. We've definitely caught you in the act Marcel!

"Jack L'Eventreur" (Rippin' good stuff, if you'll excuse

the pun) and "Vengeance Barbare" feature vocal gymnastics first class and at least Perry offers something a little different from his rivals. "Sanctuaire", a semi-balled has Perry really going for the Ross clone award. The lead break at the beginning by the way is misleading as Pierre Holmaeuser teases with some Hendrixisms.

Whilst BLASPHEME display good work there are the inevitable baddies too. "Jehovah" is just a metal by numbers affair whilst "Maggie Noire" is just plain crap. Then there's the average, straight ahead metal of "L'An Christ" to contend with too. Only saving grace on these is once again, Perry's voice.

The goodies outweigh the baddies tho' and thus BLASPHEME deliver classy pop-metal of "Euler Paradise" and the MAIDEN ish instrumental "Resurrection".

However the best is saved to last with the six minutes plus "Excalibur". A masterful epic, driven by Nicko McBrain look-alike Regis Martin on drums and pretty boy Philippe Guadagnino on bass. The acoustic intro reminds me strangely of the PLASMATICS "Country Fair", but the haunting "Violoncelle" of guest Marc Hazelle soon puts paid to that. This is excellent, why not since "The Fortune".....

Recorded back in December and using a digital mix, for an indie release this has an excellent production and BLASPHEME must be congratulated. The 2nd LP will kill, I'm sure.

DAVE REYNOLDS

WILD DOGS

Mans Best Friend
(Shrapnel)



Matthew T McCourt must have been listening to a huge dosage of SAXON since the first, ace DOGS LP came out. "Man's Best Friend" is a gigantic let down. I expected more class and balls than this; the sort of vitriol that was displayed on that first great record which was the best thing that Shrapnel have ever put out.

Sadly only one track shines and that's the near Death Metal tones of the axe attacker "Believe In Me" which stuns at thirty paces. The rest comes across very tame in comparison. Barbara Woodhouse (a famed British Dog Trainer/TV Star) must've had one helluva job training 'em (which obviously explains why she's confined to a wheelchair these days) but she's really made fine domestic pets out of 'em. Don't let the moniker make you think otherwise.

DAVE REYNOLDS

OVERLORD

Yes, the best Seattle hard rock band since TKO are back in the pages of METAL FORCES once again. (You still haven't paid us for printing the last OVERLORD article Dave - Ed.) I'm beginning to wonder as to just how good they can get because the latest demo recorded at Mushroom Studios in Vancouver, Canada proves what I've been saying all along - that here we have five very talented young musicians. Forget QUEENSRYCHE and their awful album (love the Evan Sheely haircut Geoff!), dismiss RAIL as wimp-outs and pick-up on REAL bands from the Northwest - TKO and OVERLORD. Watch out too for sleaze glamsters ROMZO TRASH.

As I said OVERLORD's latest demo was recorded in Canada and they're getting a lot of interest due to it. "Screaming At The Walls", "Promises" and "Leave It All Behind" could well be put down on

record soon as a follow-up to 1982's "Broken Toys" EP.



Steven Van Liew's Sinsal influenced voice is developing into something very special - I mean what more can I say about him that I haven't already said? Overall the band could well be the next true American stadia band. The new AEROSMITH? No, OVERLORD, that's who - originality all the way. Contact OVERLORD at: P.O. BOX 2233, Kirkland, WA 98033, USA

DAVE REYNOLDS

MONOLITH

Italy strikes again. This time in the form of MONOLITH, a five-piece from Viareggio, a small town in the centre of the country.

Another band where the members give themselves ridiculous names such as 'Mad Max' on leopard guitar, 'Big Jaws' on drums and Steve Harris soundalike (my term not theirs) 'Bruno' on bass). The other two in the group are Godzilla and Clepty McCharon. Anyhow what do they sound like? Well going by the tape I have in my possession they are bloody good. Starting with the speed metal of "Why Don't You Die" the band show potential from the word go. The second song is a mini epic - "When We Were Together" - contains Clepty's best singing on the tape - if there is a criticism of this band it may lie in the vocal department - although this is due to the typical English rejection of any non-English singer.

Still, things are a bit different on the next track - the slightly VAN HALENeque "Back To Life" - very commercial but still powerful.

Side two opens with "The Beast Down Inside" which is to me the weakest of the

songs - only because I've heard the riff many times before. Still things get better, with I think one of the best tracks I've heard by a band from Italy.

Although unsurprisingly sounding a bit MAIDEN-like - the power-metal of "Night Of Outrage" is classic. I think better production on this song would take it to the top of the metal pile.

Next up is "The Vale Of Lost Souls" and is just an average rocker - pretty ignorable with some silly lyrics i.e. "In this game you'll never win. Put your dreams in the dustbin". In the middle of the song are two scorching guitar solos and some great bass playing but by then I was nearly asleep. "My Dream Girl" is the tapes closer - from a haunting opening the song erupts into a powerful (but slightly dated) metal ballad. Still, all things considered this band deserve a break - record companies take note. They are strong but with melody and could do great things given the chance.

For more info write to: Maurizio Passaglia, via Sauro 139, 55049 Viareggio, ITALY.

DAVE CONSTABLE

DESTRUCTION

DESTRUCTION are, as you would probably guess from the name, yet another Black - Hardcore - Highspeed Metal band. Hailing from Germany, the trio were formed in 1983 under the name of KNIGHT OF DEMON but soon changed to their present moniker.

DESTRUCTION, are without a doubt one of the meanest and fastest German metal bands I've heard to date, with obvious comparisons, as usual, to METALLICA, SLAYER, ANTHRAX etc.

Their "Bestial Invasion" demo contains six cuts - "Mad Butcher", "Total Disaster", "Anti-Christ", "Front Beast", "Satan's Vengeance" and "Tormentor" - with every track being a brainstorming killer, delivered in a fast, hard-hitting manner.



Unfortunately, as with a lot of Black metal bands, DESTRUCTION are very weak in the vocal department and I hope they get a new singer, quick! But no doubt the band will drive hardcore bangers home with delight and look out for their up-and-coming debut mini-album. The "Bestial Invasion" demo is available for £3.00 from DESTRUCTION, c/o Tommy Sandmann, Egerstr. 2, 7858 Weil Am Rhein, GERMANY.

KEN ANTHONY

Any bands wishing to be included in DEMO-LITION should send tape, photo and full band biography to: METAL FORCES, Demo-Lition, 17 Livingstone Link, Chells, Stevenage, Herts, SG2 0EP, England.

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QUASIMODO IS ALIVE AND WELL AND
WORKING AT SHADES

JACK STARR

Out Of The Darkness
(Passport Records-PE 6037)

Well, the inevitable had to happen, and it has. How long could VIRGIN STEELE hold down the talents of Jack Starr from what he does best, being a maniac guitarist of great stature. I'm glad to report his first solo LP is a real winner, no wimp-out keyboards, just sure fire solid metal mayhem to warm any HM fans hearts. He is ably assisted by the likes of Rhett Forrester, Carl Canedy, Garry Bondaro and RAINBOW's original drummer Gary Driscoll who all put in good solid performances to produce what could be this years premier metal album.

"Concrete Warrior" kicks it off with a lightning fast guitar riff of unimagined fury, putting shivers up my spine. This with what must be Forrester's finest vocal performance yet makes this song to me an instant classic.

"False Messiah", "Eyes Of Fire" are in a similar vein and go a long way to prove the versatility of Starr's guitar work. The best track though has to be "Scorcher"/"Wild In The Streets" which is simply too fast for mere words to explain. Starr just lets rip and from this pure hell, he goes into a simple but effective riff which kills for want of a better word.

Don't get me wrong, the LP isn't solid HM from start to finish. "Can't Let You Walk away" is a good sort of ballad with an effective use of a choir. Also notable is "Let's Get Crazy" which is such a good piss-take of QUIET RIOT it beats them at their own game. This band are not just a bunch of Boys.

Finally, the bad point which is an instrumental called "Odile" which doesn't fit in with the concept of the LP and sounds like Gary Moore's "Parisienne Walkways". But let's not get bogged down this is a fine LP and goes to prove Jack Starr can have his own cake and eat it!

STEVE HAMMONDS

H-BOMB

Attache
(Bare-On Records RLP 008)

H-BOMB, following hot on the nuclear powered heels of the much raved over "Goup De Metal" mini-LP release their first full-blown (apart) album. France's best provide yet again a great performance.

The production isn't as he heavy or intense as I expected but then H-BOMB aren't really

trying to keep up with the De Death-Metal bad boys, they're niche is elegantly crafted heavy rock of the JUDAS PRIEST/early SAXON mould but with their own original flair. Vocalist Didier Izard may sound like any other French vocalist, spitting out the French spoken lyrics in Bernie de TRUST fashion but he's there for a purpose and he makes a good job of it. It's guitarists Mando Ferreira and his brother Paul (who replaced Christian Martin) who are the stars as they truly kick ass and deliver some frightening guitar work, adding extra power behind the likes of "Double Band", "Dresse A Tuor" and "Exterminateurs", it must have been a job for the rhythm section of Philty Garcia (bass) and Gerard Michel (drums) to keep up with the Fearless Ferreira's at times!

From the album, two tracks stand out for me. "Gwendoline" is where the band find their less heavier side and highlights Izard's vocals to better effect, whilst "Fou Sanguinaire" (a track that appeared on the band's first demo) despite it's STARS "Coliseum Rock" rip-off intro riff is a piece of superb, razor edged, mid-tempo French metal. Watch out for "Subatame Mort" too, which is a pretty catchy metal 'anthem'.

H-BOMB score well with "Attache". On the one hand they have an interesting and diverse selection of heavy-weight hard rock, whilst on the other, they possess a really exciting guitar team. H-BOMB are definatly the best in French HM at present.

DAVE REYNOLDS

STYGIAN SHORE

Stygian Shore
(Roadster Records-SS 2001)

This is the debut vinyl release of STYGIAN SHORE, a HM trio from Wichita, Kansas.

Produced by Mark Shelton of MANILLA ROAD, the EP contains four tracks - "Stygian Metal", "Luv Ta Rock You", "Tidal Wave" and "Don't Look Now" - each delivered in a hard and aggressive manner which reminds me a lot of THE GODZ on their first classic album.

True, there's nothing too original about STYGIAN SHORE's music, but each of the four numbers are of equally high standard, straight forward, high energy rock and I for one am looking forward to their first full length album, due for release early next year. A good debut.

BERNARD DOE

RAJAS

Rajas EP
(SMS Records SP15-5121)

This is this Japanese quintets second appearance on vinyl. They previously had three tracks on the HM compilation "Battle Of Metal".

"On The Real Fire" is the first of four tracks and is a prime example of the westernized melodic Hard Rock sound that many of the new Japanese bands are adopting. RAJAS are certainly capable of playing it better than most as this opening track proves. The faster paced "Straight Fighter" is more in the headbanging metal vein that is more to my liking with its catchy riff and a strong vocal performance from the delightful Kuniko Morikawa. The EP's best track.

Unfortunately, both the tracks on side two cannot match the excellence of side one. "My Love" contains some nice work from guitarists Koichi Yamamoto and Akihiro Goto but as a song the track falls well below par. While the very commercial "Rock With You" is just plain boring and is the weakest track on the EP.

RAJAS will certainly have to produce more consistent material if they hope to be a force to be reckoned with on the Japanese HM/HR scene. But for a debut EP "Rajas" is not a bad effort and lays a sound foundation for future product.

BERNARD DOE

BLACK LACE

Unlaced
(Mausoleum Records - Skull8348)

If METAL FORCES resident 'Man in a Raincoat' Dave Reynolds gets his hands on this to review he'll probably give it 11 out of 10, but even I'll admit that this is one powerful debut LP. Although normally women have no place in Heavy Metal, Maryann Scandiffio has me convinced with her powerful voice - blowing away your Lee Aaron's and Betsy's of this world.

BLACKLACE sound the way BITCH should if they were any good, (although the new BITCH LP will probably make me eat my words and hide my head in shame) with some truly memorable riffs delivered with class. Listen to "Call Of The Wild" for an example of head-bangers delight.

BLACKLACE look good (Kelv Hellrazer disagrees I think) and sound strong. I don't think they can fail.

DAVE CONSTABLE

MICHAEL FURLONG

Head On Rock'n'Roll
(Roadrunner Records)



"Head On Rock'n'Roll" was made in Holland, but this piece of vinyl seems to be aimed directly towards the American market. MICHAEL FURLONG, if we have to put him in a category, would be in the same as Billy Squier, Sammy Hagar and Rick Springfield et al - guitar/vocalist frontmen.

"HORNR" opens with "Careless", a strong track, which is followed by an even stronger "Use It Or Lose It", co-written by Chuck Ruff, ex-Sammy Hagar band stickman, who also pounds the skins on this platter.

Throughout "HORNR" the guitarwork is fluid which is pushed up high in the mix, and complemented by strong keyboards and rhythm section, but at times it's a little indulgent, and occasionally songs lose definition, leaving fewer hooklines to grasp onto - "Back To The Wall" for example. A saving grace is "Right Away" which unfortunately fades out on an interesting lead break.

MICHAEL FURLONG doesn't play it safe with monotonous riffola, and although not radically different, songs are slightly more adventurous.

With the right press and promotion, MICHAEL FURLONG could gain much respect. He has talented backing musicians and I think his songs could transfer well to stage, but we'll have to wait and see which side of the Atlantic he garners more favour.

CARMINE BRUDENELL

CHATEAUX

Firepower
(Ebony Records)



"Chained And Desperate", CHATEAUX's first release last year was something of a disappointment in many ways, (see Steve Price's review in issue one for details) but in this their second offering CHATEAUX have come up with a barnstormer.

They've found an identity of their own for a start and in the main got some decent songs together. Hear goodies such as "Run In The Night" and the infectious "Eyes Of Stone" as examples, whilst even the straightforward power numbers such as "Rock and Roll Thunder" and "V8 Crash" sound fresh.

Darryl Johnstone's production is clear and makes the band sound really heavy again improving on "Chained And Desperate". In places I would even venture to suggest they are sounding like ex-stable-

mates SAVAGE (listen to some of that power-riffing to hear what I mean).

So, all in all CHATEAUX have come up with a fine second LP - not an absolute classic I admit but worthy of any record collection.

DAVE CONSTABLE

CHROME MOLLY

You Said EP
(Bullett Records-Bolt 10)



ORIGINAL SIN

The Shadow 12"
(SIN)



TOKYO BLADE

Lightning Strikes EP
(Powerstation OHM 7T)



Here are three UK HR/HM bands who seem to have the edge over a lot of the run of the mill rubbish that is currently being churned out in this country at present.

For two of them, CHROME MOLLY and ORIGINAL SIN, it is their first appearance on vinyl and highly promising debuts they are too.

CHROME MOLLY hail from Leicester and play gutsy metal in the British tradition with a heavy emphasis on powerful riffing and excellent soloing from John Antcliffe, especially on the title track, "You Said", which is probably the best of the three numbers.

ORIGINAL SIN are a five-piece outfit from LIVERPOOL. Both tracks on this 12", "The Shadow" and "Salvation" are constructed in a similar hard rocking fashion that will no doubt appeal to HEAVY PETTING, UFO and likewise HR fans. Certainly worth grabbing hold of a copy, but don't be put off by the appalling sleeve design.

TOKYO BLADE on the other hand are much more established on the metal scene having already issued an excellent debut album towards the end of last year. However, this EP sees the vinyl debut of new members, Vic Wright (vocals) and Andy Wright (bass). The catchy "Lightning Strikes" see the band adopting a more commercial approach than before and it's immediately obvious that Vic Wright is a far superior vocalist than Alan Marsh.

The 'B' side contains two numbers that are more in the hard driving metal vein of older BLADE material, which I much prefer. Incidentally both of these tracks "Fever" and "Attack Attack", will not be included on their soon to be released second album, "Night Of The Blade".

BERNARD DOE

STERLING COOKE FORCE

Full Force
(Ebony Records)



HARDLINE

Hardline
(Interwound)

THE STERLING COOKE FORCE hail from across the Atlantic. But how, in such a vast and densely populated continent as America did three such awful musicians find each other and decide to form a band? Indeed it was my misfortune that I had to review the debut album by the afore-said trio, but it's also bad news for anyone else who abuses their lug 'oles with "Full Force", for it provides as much excitement as an afternoon at the launderette.

I'd always thought that musicians (I use that term loosely) in a band should play 'together' and not simultaneously play 'different' tunes - the SCF practice the latter.

Sterling Cooke is the main man, but his wailings leave much to be desired and his fretwork is even worse. I think he's just discovered the tremolo arm on his guitar and hasn't yet mastered the art of using it correctly. Never before have I heard so many turgid solos on one album.

There's not one track worth mentioning on "Full Force" except possibly the final number "Going Home", and that's only because of the title. Let us hope the SCF stay there!.....

..... Never let it be said that you cannot tell a record by it's cover, 'cos here's a classic example of shoddy packaging, likewise contents. HARDLINE are Swedish, and like so many HR combos I've encountered from their native land, they've left me uninspired.

Aaaaaaaah!!!!!! How much of this trash metal can I take?

HARDLINE kicks off with "Tyrant" and so follows several hackneyed phrases from the 'Encyclopedia of HR Cliches', and riffs that have been heard countless times before.

Heavy Rock at present seems to be hitting an all time low quality, and sub-standard groups such as THE STERLING COOKE FORCE and HARDLINE do little to help amend the situation. What has happened to creativity, musicianship, memorable melodies and self criticism at the final product.

A harsh critique of two debut albums you might think, but I'm overwhelmed at the amount of room left for improvement. CARMINE BRUDENELL

another".

Alan: "Then things just progressed".

K.H. - Which band influenced you most?

Steve: "Roy's old band, TROUBLE".

Paddy: "Back to TROJAN, it sounds like a HM name so you just get labelled straight away. Steve thought of the name SHY and then as mentioned before, he just started to write more and more commercial songs".

Alan: "We were playing uncommercial music just plod metal, and we got together and decided we weren't getting anywhere, so the change was inevitable".

K.H. - How did the DREAMSTAR Management deal come about?

Tony: "Well, Barry popped up from nowhere".

Alan: "That's what his girlfriend said. No, seriously I worked at a design place and there was this old codger who said you ought to do this, that and the other. Send your tape here and everywhere. Tony then got this phone number which I called up, and Tony and I went to see this bloke who knew Barry Keene, who thought we were going nowhere, but low and behold out came Barry Keene. It led to us packing our jobs in, we're on wages now. That gives us the chance to rehearse during the day. We practice every day, all paid for, and this allows us to really get stuck into it. We've become really tight and some of the songs we're coming up with now, you'll hear on the next album. They're really good, That's where we are now with a deal with RCA".

K.H. - What would you describe the music as now, because I don't see how much further you can progress being the best band doing this sort of music at the moment?

Alan: "It's still American rock".

Tony: "It's a lot more professionally played".

Barry then played me one of the tracks from the forthcoming LP titled "Caught In The Act", and the track was so impressive it even stopped Metal Forces photographer Wayne Youngman fiddling with his photographic equipment. A crisp production and an excellent vocal performance just confirmed the fact that SHY cannot be touched musically in this country. If you dig LE ROUX/JOURNEY you will love this track.

Tony: "This is one of the two laid back tracks that are going on the album. "Reflections" from the first album, is going on at RCA's request, obviously it's gonna be a lot better produced than the first version".

K.H. - Will you be using electric drums as part of your progression?

Alan: "No, they're not right for our type of music".

Tony: "We're not a bloody disco band. I'll bring my trumpet in if you like".

I laughed and even Wayne smiled!

I believe image to be quite a problem with SHY and perhaps the reason for some of the problems they had in the earlier days. Kicking out Mark and replacing him with Roy was a real plus point as Badrick's stage image just didn't exist, he looked really out of place in SHY. I then asked the boys what image they were going for now.

Alan: "We're trying not to copy anyone, it's something we've grown up with as a group, just generally coming together and looking the same, not intentionally, it's just

working out".

Tony: "It's fuck all to do with the band".

Alan: "An image just reflects personality anyway, we're not gonna suddenly go 'oh' let's look like that".

Tony: "We're more of a music band than an image band anyway.

Alan: "We're still not gonna go out wearing scruffy jeans and stuff like that. We are gonna dress up but not copy anybody".

Steve: "People are gonna come and see us and say Oh Yeah, I like that, let's go and look like that, rather than us trying to be like somebody else."

K.H. - So you don't think it would benefit you to have an O.T.T. stage show, eating raw meat etc?

Tony: "No way, we're not a Heavy Metal band, it doesn't matter whether we're plastered all over KERRANG or not".

Alan: "We would like people to buy our records because of the music".

Paddy: "This eating meat on stage bit won't last anyway, look at bands like FOREIGNER and STEVE PERRY. They don't have to eat raw meat on stage, no it's class that will make bands last".

SHY haven't had much experience in the touring field. I asked them what the plans were to overcome this particular obstacle.

Tony: "We're doing an eighteen date support with TWELTH NIGHT. But all it is for us is a warm up for next year, because we're finishing this tour, having a week off and then we're going straight into the studios for six weeks to record the LP for RCA. Afterwards we've got to do a tour to promote that. As Barry said the other day, it will be the 'States' in June, so that's the reason for the support tour, to find out what it's all about".

We then talked more about the deal with RCA.

Barry: "Basically the deal was structured with the 'States' in mind. RCA have been sending everything to America and the New York A and R department are absolutely knocked out with "Caught In The Act". That really makes us happy because the US is such a bigger market and there's not really a big market in Britain anyway".

Finally I asked the band about the treatment they received from EBONY RECORDS.

Alan: "We got on Ebony by sending a tape and one of the songs appeared on the "Metal Warriors" compilation LP. That track cost us £250.00 and we didn't earn a penny from it".

Tony: "We just got our cheque for £2.50 for the first LP the other day. We couldn't believe it. Darryl Johnston hasn't got much money, the studios are a converted house. He was unbelievable though, he wouldn't let us be there for the mix of our LP. He left a solo off one of the tracks and you couldn't hear the bass".

Paddy: "He refused to hire me decent keyboards for the LP".

Alan: "Despite all that, we're still really grateful to him for giving us our first break".

SHY's first single "Hold On To Love", penned by Steve Harris, should be out in January, followed by the LP in February. So catch the tour and the records soon and make SHY a household name.

TALAS

Here I am in downtown New York, living it up on an all expenses paid trip to see and interview TALAS. I'm sitting in a club watching opening act TT QUICK warm up the crowd, facing me are the group, looking relaxed after a gruelling tour(ah, well you can dream can't you!) In fact I'm at home in sunny Horsham with piles of info on the said band lying in front of me.

Where do I begin, TALAS have been around for some time now, they first came to my attention via a tape of their debut LP, which was unleashed on the unsuspecting world in 1979. It was on their own label and had a run of 15,000 copies, all of which, needless to say have been sold. According to the band it picked up substantial airplay on New York's FM radio stations. They then seemed to disappear for a while until "Sink Your Teeth Into That" their second LP was released, which featured the line-up of Billy Sheehan(bass), Paul Varga(drums) and David Constantino(guitar). The LP boasted some excellent tracks such as "High Speed On Ice", "Hit And Run" and the one that caught the most attention "NV43345" which was because of the stunning bass solo by Mr Sheehan, who is undoubtedly one of, if not the best bassist in the world. Sheehan has been described as a person who has promised to alter the history of a musical instrument. Big words indeed I hear you cry, but this is no idle boast, he is an absolute master of the instrument, he does things with the bass you wouldn't believe. If you thought MANOWAR's Joey De Maio was good just listen to this guy, he'll kill you.

In between "Sink Your Teeth" and the live LP, Billy Sheehan, played on the European leg of UFO's final tour. He left just after the fateful Greek gig, where a riot erupted and he got hit by numerous projectiles. It was rumoured he left because of this, which he denies saying, that he was only contracted for six weeks, due to his commitments with TALAS. As it turned out UFO decided to split two days after he left, Billy said that he could see the writing on the wall before he left.

When this episode was over, Billy decided to disband the original band. This was because Varga and Constantino were interested in pursuing the 'lighter' side of Heavy Metal, so rather than compromise, Billy decided TALAS should continue with members dedicated to the same style of metal that he was into, so a new era was to begin.

The band was then reconstructed with Billy being allowed to hand-pick the musicians he used. The first to be added was Phil Huro, who was previously with Canadian Rockers CHAIN REACTION, then came Mitch Perry from LA, who has played guitar with the likes of Kevin Dubrow, Paul Raymond and Glenn

Hughes, as well as replacing Yngwie Malmsteen in STEELER. The line-up was completed when Mark(Machine Gun) Miller joined and after extensive rehearsals the new TALAS was launched.

The band then took the strange decision of releasing a live-LP after only their twelfth gig. This showed how professional the band is fitting together with great ease, it was recorded because they thought it would be the best way of showing off the new members, also they did it as a protest to all those bands that spend vast amounts of money on recording their LP's and then can't perform them live.(Hello JUDAS PRIEST!)

I think the recording of "Live Speed Of Ice" was a good idea, not only is it a good classy LP, but it is recorded well, something a lot of live lps lack, of course it comes complete with a classic Sheehan solo, which as per usual is out of this world. Sheehan practices six to twelve hours a day, every day of the year. When he's not doing this he's tinkering with his amps and he still has time to write songs(does this man eat, I hear you ask!), though as his manager says "It's total effort, a huge amount of work, and definatly some natural talent."



In the future they hope to record what they describe as their first real studio LP. They are also going to do the almost obligatory video for MTV, and just to keep on touring and hope to include Europe in these plans before the end of the year.

In the meantime I'll leave you with an explanation of what sets TALAS apart from the rest (cheers Steve!) "First of all the playing ability of the members is much higher than the norm and second there is not another band in the world that can claim a bass player as great as Billy Sheehan."

And that about says it all, I think.

STEVE HAMMONDS



PUNKY MEADOWS

from was the clever live introduction delivered in true Cecil B. DeMille biblical epic style. Alas Alas, it wasn't included. It can be found though on a double US promo LP with the rather misleading title of "Radio Concert" sent out by Casablanca in an effort to get the group more airplay back in '78 so as not to keep sending out the entire catalogue. This package contains choice cuts from all the albums up to (and including) "White Hot" (surprisingly excluding "The Fortune") plus this live intro.

There is rumoured to be a double live promo of a King Biscuit Flower Hour performance. If anybody has this, or any of the interview albums issued then please get in touch via METAL FORCES OK?!

Sadly the live album was the last release by

ANGEL. During 1980 they toured with a package of MAHOGANY RUSH, HUMBLE PIE, MOTHERS FINEST AND RUSSIA, ridding themselves of the virgin image for the sort of attire they can be seen wearing on the inner sleeve of "Sinful". The whole concept had been flung out of the window and soon the record deal went too - a great shame as the material they had started to prepare for their next record, in particular "You're So Cold" aired on their last US tour (Clive Turnball - Thanks!) showed that there was still life even if Frank did sound very pissed off with the whole charade and he was still using the same cringe-worthy raps he used in 1976!!

Casablanca gave them the elbow when they were trying to negotiate to play support to KISS (that band again) on the



FRANK DIMINO

painted ones 1980 Euro jaunt. The label had been disappointed with sales and times were getting harder. (Also, label founder, the late Neil Bogart had also departed as Casbah's boss.)



FELIX ROBINSON

Obviously the band started to row. Felix Robinson was the first to leave quickly followed by Frank who had decided to join Paul Raymond on a solo project that the pair had been working on before Kipper had joined MSG. Ex-TRILLION vocalist and fellow high pitcher Dennis 'Pergie' Frederiksen was drafted in whilst Rudy Sarzo of QUIET RIOT/DUBROW and then ex-BABYS man Ricky Phillips filled in on bass. A result of the Phillips/Frederiksen/ANGEL liason can be heard on the new, Giuffria produced WHITE SISTER debut, namely "Whips" (obviously inspired by the song FRANK ZAPPA wrote in honour of Punky - "Funky Whips"). No sado-masochistic lyrics tho', the "Whip" is a guitar.

In spirit though, the



GREG GIUFFRIA



BARRY BRANDT

magic had gone and ANGEL split. Punky and Greg stayed together for a while but soon decided to part although rumours abound that CBS almost signed them.

So what has happened to my heroes? Felix Robinson went on to replace Phil Bryant in 707 but that didn't seem to last long and that outfit is now defunct. Dimino's hopes with THE RUFFIANS faded when Paul Raymond left to join Terry Reid and then WAYSTED. They did contribute soundtrack music to a movie, of which the name escapes me. Frank recently contributed lead vocals to the CYCLE V track "Seduce Me Tonight" on the "Flashdance" album! Barry Brandt (who co-wrote "Tonight" with Peppy Castro - then between bands - for REX SMITH's "Forever" LP) worked on ex-ALICE COPPER guitarist Michael Bruce's mini-LP which is boring shit and, get this, almost replaced Gary Thompson (now Q5) in TKO but blew out at the last minute!!

Dimino and Brandt are now reunited in the new version of THE RUFFIANS (using that name) still featuring guitarist Jeff Lubansky and doing selective club dates on

the West Coast. As for Mickey Jones, he's been going round LA forming bands for years but none of them last longer than a few years. He's apparently a helicopter pilot now!

Punky Meadows formed a project called LEGEND after splitting with Greg but did nothing. He auditioned for KISS when Ace left but didn't get the job because he was too unreliable (something to do with a drug problem?). Gene Simmons played along by teasing many very 'silly' KISS fans who believed Vinnis Cusano and Punky to be one and the same person by telling them Meadows had undergone plastic surgery!! Anyway, the main man of glamour metal has now moved back to Maryland and is in the throes of putting a new mega band together. Whether this will ever see the light of day in view of his, er, "unreliability" is another matter!

"Go forth and bring them the reeds of Heaven and henceforth be known as Greg Giuffria".

As you all should be aware, Greg has 'reformed' ANGEL which is pretty laughable considering he's the only original member left. He's recruited David Elsley (vocals)

Craig Goldie (guitar), Rick Bozzo (bass) and Alan Krieger (drums) and they've been signed to an eight album deal by MCA/Camel. The new outfit should have released their debut offering by the time you read this and a review in "Metal On Vinyl" is guaranteed.

The band intend to tour the US (and Europe) as soon as possible. I'm in two minds about this new venture. I believe ANGEL to be a band fronted by Dimino and featuring the guitar blitz of Meadows (once quoted as saying he'd like to "Fit a cunt to the back of my guitar so I can fuck it while I'm playing!") but I'm interested to hear (and see) how Greg's musical outlook has progressed and how good these new guys are - the only one I've heard of before is Bozzo with SABU. Look out for my M.O.V. review to find out my thoughts after hearing the finished work.

"WAIT MY CHILDREN!
BEFORE YOU GO HOME,
REFLECT AND FORGET NOT
WHAT YOU HAVE SEEN TO-
NIGHT. PASS IT TO YOUR
CHILDREN AND THEY UNTO
THEIR CHILDREN AND THE
MUSIC SHALL NOT PERISH,
ON EARTH AS IT IS IN
HEAVEN."

FINIS



METAL ON VINYL

STONE FURY

Burns Like A Star
(MCA Records)



Well STONE FURY appear set to become the rave of the moment, what with vast sums of MCA's money being poured into the band, so are they any good? In fact they are bloody excellent, but in no way are they innovative. Side two of "Burns Like A Star" could quite easily fit in place on ZEPPELIN's "Physical Graffiti", whilst much of side one relies heavily on the influences of PRIEST, ZEP and many other English H/Rock bands.

STONE FURY however, have some excellent material to play and they do so with conviction. The LP's opener "Break Down The Walls" is a fine song whilst "I Hate To Sleep Alone" has an incredibly catchy riff - I'm sure I've heard it before, but who cares if it's that strong.

Side two is the real blockbuster however - real power rock. Lenny Wolf's vocals take on Plant's at its peak here whilst Bruce Gowdy's guitar work is faultless throughout, plenty of wailing and screaming everywhere - good stuff.

Throughout the entire LP one notices a powerful rhythm section with extra guitar used to bolster up an already impressive bass and drum sound.

STONE FURY have come up with the best Hard Rock album for quite a while, which although it relies on dated ideas and influences is still fresh sounding, and any LP which my boss Mike Shannon at Shades can get into after one play can't be bad. (Is it any coincidence the megaballed closing track is called "Shannon You Lose"? You American's give girls such silly names).

I thoroughly recommend this LP.

DAVE CONSTABLE

US METAL VOL. IV

(Shrapnel Records)



I think these US Metal LP's are becoming a waste of time now. When "US Metal One" hit the streets a couple of years back it was a highly original idea and the first LP had some original bands on it, like CHUMBI, but now it's just a case of the bands going through the motions and covering ideas which have well been over-used. With no disrespect to Mike Varney (who has given a lot of bands the chance to appear on vinyl); I don't think US guitarist kill anymore and perhaps he should use some Japanese guitarists, who seem to be proving themselves much more innovative in the fretwork stakes.

Sure the name bands stick out above the rest on this LP. Album opener "Speed Demon" from KEEL is classic mayhem and very W.A.S.P. sounding. KEEL have a definitive guitar hero in Brian Jay. With SCANNERS "Dark Sun" it's a case of nice vocalist, and shame about the song. ST MICHAEL's opener is totally forgettable. VICIOUS RUMOURS "One Way Ticket" isn't bad but could have been a bit more original. WILD DOGS close side one in style with the thunderous "Burning Rain".

T.K.O. open side two with "End Of The Line". What could be said about this band that hasn't already been said (cue Dave Reynolds). This is the LP's finest cut. It's 'Total Death!' SHAWN LANES 'Stratosphere II' is just a guitar solo that sounds like it was recorded in a practice studio; pretty monotonous stuff. AGRESSOR's offering is JUDAS PRIEST/IRON MAIDEN all over again. GUILTS number "Down To The City" has as much going for it as the 'Ultimate Rock Magazine(?)' "Death By Guitar" from RAMOS-FRIGO FIRING SQUAD is a saving grace being a nice headbanging instrumental with a few

original ideas in it. Ramos and Frigo are the two LE MANS guitarists. All I can say about the LP really is: buy the LP for KEEL, WILD DOGS, T.K.O. and RAMOS-FRIGO and forget the rest.

KELV HELLRAZER

RUNNING WILD

Gates Of Purgatory
(Noise NO012)



When I reviewed the "Death Metal" compilation in issue 5, I said then that RUNNING WILD were capable of much better than they showed with their two contributions to that album. Well, thankfully with "Gates Of Purgatory" the Hamburg black metallists have proved me right.

Eight tracks to pay ritual to here ranging from the excellent power metallized "Victim Of States Power" and "Adrian(Son Of Satan)" to the more restrained sledgehammer attack of the semi-doom laden "Preacher". The remaining tracks, "Black Demon", "Soldiers Of Hell", "Genghis Khan", "Prisoner Of Our Time" and "Diabolic Force" (which sounds as if it has King Diamond on backing vocals/screams!) are all what you would expect from a modern day black metal band. i.e. plenty of early SABBATH riffing and praises of Satan within the lyrical content.

A lot of people are getting sick of all the Satanism that's currently in heavy metal. But much of this is due to bands trying to sell themselves on an image, letting the music (those who have the ability to play it) take second place. With RUNNING WILD however, the band can produce class music to match the image and certainly deserve to be on a par with the likes of FATE and VENOM in this field. Needless to say Black Metal fans will worship every second of "Gates Of Purgatory".

BERNARD DOE

METAL DISCIPLES

Thrash'n'bash garage rock. They could be good with more convincing material so I won't pass on 'em just yet. The two tracks New Jersey based METAL DISCIPLES submitted to us; "Metal Attack" and "Serpents Tooth" need much added to them. At present they sound like early 'Metal Massacre' rejects. The band; Dave Chiapetta and Vera Lazar (guitars); Tony Bono (bass), Ed Monte (drums) and Tom Wise (vocals) claim



they are currently writing faster and heavier material. I look forward to hearing it. At present they have a few good ideas but they're not gelling well together just yet, and Tom isn't the best of vocalists at this stage either. Give 'em time.

Write to: METAL DISCIPLES, C/O Vera Lazar, 22 Spencer Ave., Clifton, New Jersey, 07013, USA.

DAVE REYNOLDS

CRY DEATH

John Fuchi(guitar), Kevin Wierd(guitar), Dave Toran(vo (vocals), Kevin St.John(bass) and Mike Cartus(drums).

When I first received the promo package from this New Orleans five-piece, I thought "Great, I've discovered a total Death Metal band that nobody's ever heard of." Unfortunately, it wasn't to be, 'cos CRY DEATH don't really make the grade.

CRY DEATH are a band with a serious personality crisis. The drummer and vocalist are obviously maniacs, however, the rest of the group totally lack aggression and seem quite content just to casually wimp about on their instruments. In fact, all three numbers on the demo tape "Take It", "Loser" and "Shock Me" are all ruined by total lack of enthusiasm and origin-

ality by the guitarists.

Although, CRY DEATH were only formed last Christmas, they have already had four line-up changes, and I think a few more may be in order if this band wants to make any impact whatsoever.

For more info, waste postage to CRY DEATH BANGERS (Ugh!!)c/o Dave Toran, 1315 Jascosa Avenue, New Orleans, USA.

SIMON PALLETT

DEADLY LEGACY

Formed in 1983, DEADLY LEGACY can certainly be given the seal of approval for their great demo tape. Trouble is I don't have a track listing! I can however tell you that this Chicago group do have something hot on offer and must be investigated by those with a fetish for bone crunching riffs, speed metal and glass cutting vocals. The first track didn't impress me much I have to admit, but the other three... well, let's just say I enjoyed getting my face melted.



The line-up is John Podinajerski III(guitars), Israel Valencia Jr.(bass), Kato(drums) and (snigger) Caveman(vocals).

Those of you who listen to WMSG Power Metal Radio or read the San Francisco fanzine Metallic Overkill should be familiar with the band already. Those who aren't and would like to be should write to:-

DEADLY LEGACY C/O John Podinajerski III, 1112 W.Paulina, Chicago, Illinois 60622, USA.

DAVE REYNOLDS

STEEL ASSASSIN

This is one of those bands that never seem to go away. As I recall this is the third demo I have heard over the last four years, and as far as my memory recalls they have had numerous line-up changes in that time as well. The present line-up includes Kevin Curran-guitar, Phil Grasso-bass, Mike Mooney-guitar and Greg Michalowski on drums, but sad to say these changes haven't made a lot of difference as the tape is rather patchy. On the one hand there is the excellent "Phaelton" with some outstanding guitar work by Curran, who stands head and shoulders above the rest in terms of musicianship and also "Falling Steel"



which contains some fine SABBATH type riffing by Curran and an excellent vocal performance which makes it an above average effort.

But let's not get too carried away because of the other two tracks, "Spartacus" - sounds like sub-standard

ANGELWITCH. Bands must get out of the habit of singing about old warriors of days gone by because it has all been done before(I could go on forever) and anyway there must be other topics bands can cover in the wacky world we live in.

Which leads me to say in conclusion - if your taste in Metal is TROUBLE, MORE etc then this band is up your street so to speak. I would like to recommend it more but with groups such as ARMED FORCES and SHITDEATH around there is a lot of competition.

For more info write:- STEEL ASSASSIN, 25 Modena Drive, Warwick, RI 02886, USA.

STEVE HAMMONDS

KNIGHTRIDER

It would be easy to like every tape we get sent, I mean the band has sent it to us and has given us the relevant information and all we have to do is just copy it out and put it in to be published without even listening to it. But if we did that we wouldn't discover such gems as KNIGHTRIDER. They come from Paisley in Scotland and consist of Tom Toye-vocals/bass, Dave Harrison-guitar, Jamie Cosgrove-drums and Billy McCready-lead guitar, and have been together for a few years now and I believe this is their second demo (hows that for a talent contest intro eh!).

The opener, the self-titled "Knightrider" starts with an excerpt from what could be an episode of 'Thunderbirds', and

it escalates into a great LIZZYish type riff, which builds into a good free flowing melodic song. The same can be said of "Mr.Big" another nice commercial song. On their bio they state they don't want to wimp-out even though they have been under pressure to do so. This is strange because



I feel their songs lend themselves to that sort of style, and with the help of good production, they could become a contender for the prized US market.

"Something In Return" follows in the vein of the other two songs. They do seem to have that LIZZYish feel to them which isn't hard to miss, but despite this and the rather poor ballad they show good promise to me, and they have the same exciting feel that HOLLAND gave me when I heard their tape.

More info from: KNIGHTRIDER, 7 Wellheadon Street, Paisley, Renfrewshire, SCOTLAND.

STEVE HAMMONDS

HADES

New Jersey metal band HADES have come a long way since the release of their indie single "Girls Will Be Girls". They're now twice the band they were, the latest demo tape to wing its way from the hands of guitarist Dan Lorenzo proves this point. They're due to appear on Megaforce Records "Born To Metalize" compilation album with the re-mixed versions of "Gloomy Sunday" (A real MAIDENesque slice of melodic HM) and "Rogues March". Both tracks appear on the demo along with "Abode Of The Dead", the highly interesting "Easy Way Out"(with traces of "Running Free" in its construction and a highly amusing baby intro) plus two live tracks - "Sweet Revenge" and "On to Iliad".



This tape can be obtained for 5 dollars from Dan Garber, 60 Clinton Avenue, Ridgewood, New Jersey 07450, USA. Two-sided T-shirts are still available. To obtain one send 8 dollars, cheque or money order made payable to Dan Lorenzo at 255 Buttonwood Drive, Paramus, New Jersey 07652 USA.

HADES have been opening up for T.T.Quick around N.Y. recently and have also played some headlining shows with ATTACKER as support. The bands debut mini-LP should be available soon featuring "Abode Of The Dead"/"Easy Way Out"/"Sledgehammer Press"(an instrumental - obviously dedicated to the fanzine)/"Sweet Revenge"/"On The Iliad" (the band's heaviest number so far). Watch out for it. I for one am looking forward to its release. By the way, Dan points out that the "Girls..." single has now sold out. M.F. will of course keep you informed of any new developments on the HADES front. Have a Gloomy Sunday!

DAVE REYNOLDS

GOLGOTHA

GOLGOTHA are a three-piece band based in Stafford and were formed in the early months of '83. Since that time there has been one line-up change, the present line-up being "The Preacher"(Electric, Acoustic guitars, Mandola, Vocals, Keyboards), Jonah(bass) and Dave Rickman(Percussion).

The band have released a 4-track demo "After The Curfew" which has been available several weeks. Their bio describes them as "... heavy rock-cum-folk and classical fusion with silly bits" and anyone who has heard the demo will know what I mean.

All the songs, in general,



are heavy rock - early SABBATH style guitar riffs, with acoustic and folk intros and passages. "Dangerous Games" highlights the folk/acoustic side of the band, starting off gently then bursts into heavy

riffs (plus guitar solo, naturally) and back to folk which gradually rises in tempo to the finish.

"Leather Julie" is probably the heaviest of the tracks, while "Wooddog" includes many tempo changes and a space fantasy narration. All in all, an interesting and different sound with a mixture of various influences.

Anyone interested in the band can obtain more info and the demo (£1.80) from:- L.J. Mather, 7 Whimster Sq., Weston Down, Stafford, ENGLAND.

DOM ATKINSON

ARTILLERY

Yet another Danish metal band returns with its second offering to the "Demo-lition" pages.

ARTILLERY's first demo was an interesting debut and a fine sample of some of the heaviest metal to come out of Denmark. This newie, entitled "Shellshock", shows an improvement over the past effort, notably in the vocal department where Carsten Lohmann has replaced Per Onink. The music is still heavy, in the extreme sense, and opens with "Time Has Gone". A song that begins in doom metal fashion (ala TROUBLE) gradually picking up pace, and eventually climaxing at power metal speed.

"All For You" is a lot better version than appeared on the bands first demo. While the best cut on "Shellshock" has to be "Bitch" - an excellent power/death metal number. The final track "Blessed Are The Strong" is more in the early SABBATH mould and features



some good guitar work from Michael Styrtzer and Jorgen Sandau. Carsten Nielsen (drums) and Morten Styrtzer (bass) complete ARTILLERY's line-up.

In comparison with their fellow countrymen, FATE, MAIDS, MALTESE FALCON, WITCHCROSS etc..., ARTILLERY are lacking any real class material. But this is compensated somewhat in the sheer power and aggression of their performance and therefore are certainly worth checking out. You can do so by writing to:- ARTILLERY c/o John Kluge, Charlotttegardsvej 139, 2640 Hedehusene, DENMARK.

BERNARD DOE.

BRAT

The ace in the pack this issue as far as my hand g'ols with the Demo-lition card game. BRAT come from Florida and already have a single out on Par Records (home of SAVATAGE) which I haven't yet heard. The band's latest demo delivers the goods though and is sparring with ATTACKER and OVERLORD's latest as my favourite of the year. Yeah, it's that good.

BRAT are a five-piece comprising of founder members Bruce Batten (guitar), Russ Hammock (drums) along with John Urban (bass), Rae Rosario (vocals) and Chris Ajhar (guitar). Hailing from Tampa Bay they've had enormous local interest with a TV appearance and headlining shows under their belts which should enable them to get a new record deal. Par are

still interested in them but they appear to be looking elsewhere. How about it Alfie or Martin?

"Black Widow" reminds me of JUDAS PRIEST due to its near steal of the intro riff to "The Sentinal". Rae is a strong vocalist and towers above the riffers as that's being laid down below him, and he makes mince-meat outta "Black Widow". "Throw Away



The Key" is by far the band's best cut. Opening with a grinding bass line from Urban it explodes into a majestic masterpiece. I pronounce it a classic. "The Night Stalker" reeks of JUDAS PRIEST influences and some great, hilarious lyrics. Whilst "Born Under The Northern Star" is equally funny due to its rather silly chorus, but once the band work a way round this minor criticism it could turn into something damn good. Take BRAT's demo into your collection if you can - lock your door, turn it up and BAM! The best Florida product since SHIT DEATH and Pamela's diced cucumber sandwiches (HUR?)

Write to: BRAT C/O Rae Rosario, 9314 117th Avenue N. Largo, FL 33543 USA.

DAVE REYNOLDS

TERRACUDA

AUGUST REDMOON have split up, that's official. Now in their place come TERRACUDA a brand spanking new force to be reckoned with. Created by the Winslow brothers Ray (guitar) and Gary (bass), and along with vocalist Mike Henry and drummer David Young, they are prepared to take on the world.

Their three track demo points a way to a very glorious future, it starts off with the aptly named "Loud And Proud". The tape erupts into a frenzy of cascading drum rolls and straight into a QUIET RIOR/TWISTED SISTER type song which could whip up an audience into a frenzy, chanting the chorus with all their might. You better believe it, the song has that

effect on you.

"Fighting Mood" follows in a similar vein, another ferocious drum-beat opens into a great rollocking riff which is spat out at an atomic intensity. The song could be summed up with every rock cliché in the book, but I think I've used most of them so I'll leave it there.

Last but not least is "Survival Of The Fittest" whose guitar intro is stolen slightly from RUSH's "Tom Sawyer". But this is soon dulled out by some fast guitar licks coming out thick and fast, which somehow remind me of early BLACK-SABBATH (circa "Master Of Reality") but in a much more lightweight sense, not played with the same intensity. Still it

doesn't deter from the fact they still show great promise for the future. I'll be interested to hear more material as it comes along, especially if it's the same standard as this!

Check it out at:- TERRACUDA C/O Bob Malabandian, Box 666L, Huntington Beach, California 92015, USA.

STEVE HAMMONDS

ANY BANDS WISHING TO BE INCLUDED IN DEMOLITION SHOULD SEND TAPE, PHOTO AND FULL BAND BIOGRAPHY TO:- METAL FORCES - DEMOLITION, 17 LIVINGSTONE LINK, CHELLS, STEVENAGE, HERTS., SG2 0EP, ENGLAND. ALSO IF DEMO IS AVAILABLE COMMERCIALY, PLEASE GIVE RELEVANT DETAILS.

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RESTLESS

Heartattack
(Scratch Records)



RESTLESS look German, they sound like ACCEPT and play heavy duty metal. They are one of the better bands emulating from a country which is putting out a lot of crap at the moment in all forms of music.

Still as I said RESTLESS play Heavy Metal not quite thrash but I think strong enough to keep even the most ardent head-banger happy and with countrymates ACCEPT suffering from material deficiencies at the moment re: "Balls To The Wall", they must stand an even chance of success.

With a guy just called Czeki on vocals doing a great Udo impersonation they are halfway there already, but it is the strength of their songs which really impresses me about RESTLESS and sets them apart.

A constant barrage of high-energy HM streams from the speakers during "Heartattack" with no let up and little variation in pace. But then, that's what real heavy metal is. all about - no winping out here. Get an earful of "Fire Train" or "Break It" to see what I mean. RESTLESS have an added bonus in the form of a fine twin guitar attack; Phil Highstone and Chris Kim are both names to watch and both contribute some blistering axework on this LP.

So overall a fine debut from a fine German band.

DAVE CONSTABLE

DEEP PURPLE

Perfect Strangers
(Polydor)



DEEP PURPLE - once the bastion of British Rock and for many the name conjours up memories of one of the megabands of the early/mid seventies. Those of us who are old enough can remember seeing them and for me a PURPLE concert was the highlight of many a year. Even those individuals who were in their cribs consider PURPLE to have been a truly great band and merrily go out buying classics such as "Machine Head" and "Made

In Japan".

The History of DEEP PURPLE has been documented in many a book (no doubt making handsome profits for a few authors) but now all those stories will have to be re-written 'cos after rumour no. 2719654 PURPLE have reformed to the disgust of some and the pleasure of many.

I've got to be honest - I'm one of the one's who was not pleased and I was really looking forward to being able to tear "Perfect Strangers" apart. I had it all planned - I was going to dissect this album limb from limb and give it the first ZERO star review that METAL FORCES had ever given.

Of course, even the best plans get screwed and this one certainly did. THIS isn't a bad album BUT (and this is a BIG BUT) if you're expecting it to sound like vintage PURPLE you're in for a shock.

KOR (Keyboard Orientated Rock) is one way of describing the sound that came out of the speakers. This is the first album for a long time where you can hear Mr. Lord ALL the time. (Fortunately I'm Lord's No. 1 fan). Huge doses of Hammond.

But the biggest surprise has to be about 2 minutes into side 1 where the HARMONY vocals hit you with a band! Perhaps the years have taken their toll and the band have mellowed with age.

Individually the album is a good showcase for the five members of the band and it has some excellent solo's from Ritchie and Jon, good rhythm work from Roger and Ian (Paice) and Mr. Gillan's voice is well balanced in the mix. The production is to a very high standard. However, collectively the end result is very average with few tracks standing out in the crowd.

The opening number "Knocking On Your Back Door", is very catchy (although lyrically weak - "Sweet Lucy Was A Dancer" etc), and whilst I don't like drawing comparisons (because it leads to accusations of

riff rip-off's) I can't help feeling that the title track could have been called "Perfect Stranger's (interpollating Kashmir)". Even so, it's the most likeable number to my ears.

There's not much else to write home about except, of course, to say that it will sell by the bucket load and I'm now taking bets on whether a certain MF staff member who claims that "Ritchie is God" will be down the front giving it all when The PURPLE World Tour hits the UK.

STEVE PRICE

HIGHWAY CHILE

For The Wild And Lonely
(Mirus Mini-LP)



A Dutch band with an American deal huh? I've never been much of a fan of this band but this record shows that they're becoming a competent, if a touch uninspired, HM unit. I do have some reservations about their potential though because their vocalist Armand Van Der Stigchel is very poor when it comes to singing and not shouting. If HIGHWAY CHILE have any eyes for the mass market that Mirus obviously want them to reach then maybe drafting in an American frontman might help.

The tracks here show a lot of enthusiasm and the drum sound is quite chunky, in some places aided by synth drums which beef up stormers like "Power And The Force" which is only spoilt by a messy chorus delivery from Stigchel. This track is probably the most American influenced slice of hard rock on the record.

"Pale Blue Eyes" is the obligatory slowie which is by far the worst due to that man Stigchel's inadequate vocal style. I mean, listen to him! Does he make a right balls up of it or what? I'll give him some credit, he is at his best when faced with things a bit more up-tempo like the conceptual "Custer's Last Stand" or "Horses And Shields" but to be honest, HIGHWAY CHILE would be better off without him.

DAVE REYNOLDS

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